

DOWN BEAT

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Hillbilly Boom Can Spread Like Plague

By CHARLES EMGE

Hollywood—This barn dance boom, which was expected to die off with the end of the war as the defense plant workers moved back to their farms (something else that didn't happen) is apt to get all out of hand on us from the way things are going. Society bandsman Ted Fio Rito comes up with square dancing on Friday nights at the swankety-swank Beverly Hills hotel.

And on these nights he draws bigger crowds, bigger names—and more publicity—than on any night in the week.

A square dance festival held not long ago at Pan Pacific auditorium here drew so many dancers that space for mere paying spectators had to be limited.

Of the many bands launched on the west coast in recent years, the only ones still going strong and paying off are the rustic rhythm outfits headed by Spade Cooley and Tex Williams.

Hoedowns

Hoedown hops presented at Pasadena Civic auditorium on Thursday nights draw more customers in proportion to the number of musicians employed (three to four) than do most of the name and near-name bands at the same spot on Friday and Saturday nights.

Of course, Hollywood is strictly a hick town at heart. And those of us who have been here long enough know it. But don't forget that things which start here have a habit of spreading—and fast.

Thirty years ago, for example, a fellow named Paul Whiteman introduced a new band at the Alexandria hotel and went on from there to become the "King of Jazz." Whether he was a king or a clown, and whether it was jazz or it wasn't, is still a subject of controversy—but it proves what can happen.

And in 1936, a chap named Goodman came here with a band that had flopped on every dance date played up to that time. He opened at the old Palomar, fully expecting that it would be that band's last stand. But almost overnight he became known as the "King of Swing"—and while they are still debating that one, too, no one who remembers denies he turned the music business inside out.

Then Granz

Then there comes to mind a guy named Norman Granz, who, a few years back, started a series of Sunday afternoon sessions at a little known hall on Jefferson street. Shortly thereafter he was giving his first jazz concert at the Philharmonic auditorium.

One of the things we recall about that first JATP was a hot backstage argument between Granz and the big platter-chatter man, Al Jarvis, who finally talked impresario Granz into letting an unknown singer named Frankie Lane go out on stage and sing a couple of songs—for free.

And in case you feel the examples we mention are not really relevant in such a matter because they have little connection with the serious art forms in music, there is the case of the young radio musician we knew here when he was studying hard to fulfill his life's ambition—to be a tympani player in a symphony orchestra.

He, Spike Jones, has attained fame and distinction—but not as a tympani player. That should be final warning that some action should be taken to block this Hollywood hillbilly boom—before it's too late!

Boyd At Drake Dance

Des Moines—Boyd Raeburn's band was set to play the dance at Drake university April 30, following the Drake Relays. Louis Armstrong will be sponsored by John Rehmman and Dick Adams in a concert at the Drake field-house May 6. Rehmman and Adams brought Charlie Ventura's band to the Hoyt Sherman auditorium here April 12.

Benny's Beverly Hillbillies Keynote KTTV Debut



Hollywood—Jack (Spike) Benny's band, a new unit, played for the KTTV station dedication program, reflecting this area's rustic rhythms boom. Left to right are Charlie Bagby, accordion; Wayne Songer, clarinet; Frank Remley, guitar; Benny, fiddle; Don

Rice, bass (behind Benny); Johnny McGovern, singer, and Sammy Weiss, drums. Leader's name could not be found in the L.A. musicians directory, and it was understood he had been dropped for non-payment of dues.

Others To Follow Columbia Price Cut?

New York—Columbia's reduction of prices on its 78 rpm records on April 1 was viewed in some quarters as the first step in a gradual tradewise de-emphasis on shellac discs in favor of the new microgrooves. Price cut coincided with a trend away from cutting extra pop sides to be stashed away for future release. Some traders figure that the 78s will eventually become a secondary product, sold mainly on price appeal.

Columbia's move brought its 10-inch pops down to 60 cents, 12-inch pops and 10-inch masterworks to 85 cents, and 12-inch masterworks to \$1. This brings the prices on the 78s into line with Columbia's 7-inch single LPs in the same categories.

The price cut apparently was due to come anyhow, since the record market went into its postwar slump. Appeal of lower prices has been emphasized by the success of the new, cheaper Varsity, Hy-Tone, and Spotlight discs, which sell for 37 to 44 cents.

Others Follow?

Whether other companies will follow suit in dropping prices could not be determined immediately, although in the past, most of the outfits have generally played follow-the-leader when one of the major wax firms made a price change.

Decca and Capitol said they would stick to their present price lists. MGM was reportedly wavering, and indications were that they would probably cut, too.

Victor was offering no thoughts on the subject, apparently burned to speechlessness by the fact Columbia dropped its price bomb just when Victor was putting on its big introductory splurge for its 45 rpm discs.

New York—Sylvia Syms, former Mercury recording artist and featured in many night spots during the last few years, has a leading role in the revival of Mae West's *Diamond Lil* at the Coronet theater.

Growth

Chicago—For the information of *Down Beat's* readers and advertisers, starting with the February 25 issue this newspaper has been and is being distributed nationally by the American News company and its subsidiaries, Union News and Western News. As a result, the press run has been increased 51.02 per cent and the estimated current net paid sales of *Down Beat* copies is in excess of 62,000.

Glean Barrs, Publisher

Gray And Casa Loma Swing Back In Action

New York—Glen Gray started his new band on a series of one-nights in Pottstown, Pa. April 9. Gene Gifford, veteran Casa Loma arranger, is back writing for Gray.

Lineup has: trumpets—Billy Oblock, Billy Moore, Joe Cabot; trombones—Russ Sonjou, Eddie Aulino, Dick Nash; saxes—Bill Shine, Fats Daniels, Yanno Salto, Morgan Miller, Teddy Lee; rhythm—Tony Nichols, piano; Pete Vuolo, drums, and Billy Walko, bass. Vocals are by Miller, doubling from reed section, and Julie O'Brien, who doubles on accordion.

Gray broke up last spring and has been inactive since.

Woody Shakes Up Personnel On Coast

Hollywood—Woody Herman, who returns to the coast to play a summer stand at Balboa's Rendezvous ballroom (starting point of Stan Kenton), has several new men in his band.

Shadow Wilson, formerly with Count Basie, has replaced Don Lamond, now with Harry James. New men in the sax section are Jimmy Guiffre, Gene Ammons (son of pianist Albert), and Buddy Savitt, replacing Zoot Simms, Stan Getz, and Al Cohn. Bart Varsalona, of the now scattered Kenton crew, took Bob Swift's chair in the trombone section.

AFM Announces New Television Pay Scale

New York—A one-year contract between the AFM and the radio networks, announced April 4, has increased television wage rates for musicians an average of 15 per cent, though they still are below the rate for standard radio.

For local telecasts, AFM president James C. Petrillo announced, musicians will receive 80 per cent of the comparable rate for standard radio, instead of 66% per cent, as before. For network appearances they will receive 90 per cent instead of the previous 75.

Robbins Get Scores

New York—J. J. Robbins and Sons have acquired publication rights to scores of three Broadway musicals now in preparation. The three shows are *Happy Dollar*, *Gentlemen Prefer Blondes*, and *He and She*.

Starr Tries To End Pact

Hollywood—Kay Starr has engaged attorney Charles Katz to take legal steps to sever her contract with agent Berle Adams.

Full details of singer's reasons for breaking with Adams were not divulged. Adams said Miss Starr's pact had five years to go and he did not plan to release her without just cause.

GAC rep Hal Jovien, who handles the singer's radio deals, said her departure from the ABC sustainer on which she had been featured had no bearing on the case. Jovien said she was signed for three dates on the Bing Crosby show, taping of which conflicted with the sustainer, and that the net had her lined up as summer replacement for a major commercial airshow.

Patsy Protected



Chicago—All set for April shows, but not much else in the way of public appearances, is pert Patsy Lee, singer on the ABC-aired *Breakfast Club*.

Chub Makes School Debut

New York—Chubby Jackson's band started a series of bop exhibitions in high schools with an afternoon and evening session at Freeport (L.I.) high on March 30.

Afternoon show, for kids in eighth, ninth, and tenth grades, was called *Bop Goes to School*. Evening segment, *Bop Goes to Night School*, drew older kids and parents.

Both sessions ran around 1 1/2 hours. Chatter and explanatory matter was delivered by Chubby and disc jockey Fred Robbins. Band demonstrated with such numbers as *Lemon Drop*, *Godchild*, *Father Knickerbocker*, and the satirical production number, *Evolution of Jazz*.

Big Band

Demonstration got a big hand from the kids. Night session packed the 500-seat auditorium and resulted in bids from Port Washington and Mineola schools for repeats there. Freeport principal was reported "fabulously enthusiastic" by Chubby's manager.

"I think bop is fine," he was quoted as saying with fabulous enthusiasm.

Skin, Man! Roost Gets Flesh Line

New York—Bop bowed out of the Royal Roost on April 13. With his new Bop City opening the following night, Ralph Watkins, who also operates the Roost, decided to confine his bop activities to one spot and not give himself competition.

Roost stays closed for a week to make alterations to accommodate a floor show. New policy will be a variety show with a line of girls. Scheduled reopening was April 21, with Nellie Lutcher the first headliner.

The Roost, which called itself "The House that Bop Built," was the first local spot to make a commercial success of bop. Only opposition it had was the Clique, which staggered through three months of a similar policy last winter and finally stopped the music in March to bring in Sally Rand and a girl show. Sally lusted only one week of a scheduled two-week stand, but the girls stayed on.

Billie In Detroit

Detroit—Billie Holiday was scheduled to appear at the Paradise theater here, for a week starting April 22. Andy Kirk band also on the bill.

Connie Haines On The Cover

Lovely Connie Haines is this issue's cover subject. The pert Connie's career is again on the upswing after a period of comparative obscurity. She's been killing 'em at New York's Cops, has signed with Coral records, and has been given her own video show by NBC. Reports say network execs are excited over Connie's TV possibilities. She has sung with Benny Goodman, Harry James, and, more recently, was warbling on the Signature label.

Figs Might Do Well To Take A Hint From Bop—Make New Dixie Sounds

By AMY LEE

Larchmont, N. Y.—Be-bop, to its disciples, is the new music. To its opponents, it is the new nonsense. New sounds always rouse this violent partisan soap-boxing. But the uttering of new sounds is necessary, whatever its immediate effects. Be-bop is an inevitable development in the expanding jazz horizon. It is quite natural that it should have had its first major articulation by Negro musicians, even as did Dixieland.

Negro musicians today know more music, technically speaking, than they did in Buddy Bolden's day. But the urge for freedom of expression is the same.

In Olden Times

In the early New Orleans days, they picked up horns and played what they felt. What came out was good enough and true enough to have lasted nearly half a century and gone across oceans to reach jazz lovers in all parts of the world.

The music of the early jazzmen may sound primitive and crude to bopped ears, but the spirit that produced it is the identical spirit at work today among the exponents of the flatted fifth. Dixieland was new music once, too.

Bop offers Negro musicians something that has been denied them along with several other every day freedoms—a chance at the concert stage. How many Negroes, outside of the few great concert singers—Marian Anderson, Dorothy Maynor, Roland Hayes, Paul Robeson—has anybody ever seen in symphony orks, chamber music groups, opera companies?

Bop is the Negroes' entree to Carnegie hall on something approaching equal status with the New York Philharmonic, or any other recognized long-hair outfit. Negroes have played concerts at Carnegie and elsewhere before bop, yet—with Norman Granz' *Jazz at the Philharmonic*, Louis Armstrong's jazz concert group, etc. But these appearances have been primarily ad lib jazz.

Credit to Duke

Major credit for Negro concert appearances in line with bop concert trends goes to Duke Ellington. However, Duke played Carnegie hall mainly by virtue of his own stature as a composer, pianist, and personality. He had a unique group of musicians, outstanding individually and collectively. But the show was always his own.

Bop has extended this Ellington-made music to a more impersonal level. As Dizzy Gillespie's Carnegie concert last year demonstrated, anyone can be a star in his own right—as performer, arranger, composer—without being under the dominant talent of one leader or musician.

Dizzy may be bop's foremost artist, its leading discoverer, but bop musicians springing up all around are not tied to Dizzy's talent, so to speak.

Apart from the by-products of bop (beards, berets, and exotic behaviorism) this exploration of new harmonic and atonal possibilities in jazz is a healthy

and much-needed development.

Because of jazz's limitations of 4/4 and the 32-bar pop tune structure, boppers can't touch the modern composers in the longhair department, but already they have achieved relatively interesting creations and applications of new sounds and new forms.

The Negro always must be a creator. The restrictions on his freedom have forced this creativeness to the everlasting enrichment of our culture. Barred from symphonic participation to any appreciable extent, he must create concert opportunities with his own brand of concert music. With bop, he's doing that.

In the midst of this heartening progress of the Negro musician from his "natural" Dixieland to a more technically and intellectually advanced musical expression, is a quite less edifying example of reaction in the white camp.

Wildcats in Dismay

Even a devotee of Dixie and its Chicago and Condon derivatives, must look with dismay at the moldy fig jazz preoccupations of Bob Wilber and his Wildcats. His latest releases on Rampart are a shock when one realizes the slavishness of their imitation of the old Dixie masters.

When Bob and the boys, in their mid-teens, were filling Westchester living-rooms with earnest appropriations of Dodds, Bechet, Morton, and Armstrong, the effect was exciting because they were very young and exhibiting remarkable talent along the no-reading, improvisation path. It was no surprise to hear them appearing, in a short time, on name labels.

But as time goes by, and some of the new bop sounds become acceptably recognizable, there is something definitely disturbing in the Wildcat adherence to antique jazz. If it's tongue-in-cheek, that's one thing. If they believe it is their mission to keep alive for this age the tradition of the New Orleans pioneers, they can be respected for their conviction.

May an observer ask, however, that with the choice of Bechet-Dodds-Armstrong and Wilber-Strong-Glaser available on records of the same or similar N. O. tunes, who is going to linger with Westchester echoes of Storyville?

So What?

In answer to the argument that some day the Wildcats will be practically the only in-person purveyors of antique jazz, one is tempted to ask, what of it? The main attraction of the Wildcats now is based on the interesting contradiction of young kids playing old-time music.

As a commercial stunt, it has a cer-

Zeke's Jackpot



Hollywood—Zeke Manners casually mentioned on a recent broadcast that he would send copies of his new book on square dances to the first 100 listeners requesting them. Three days later a total of 13,000 requests had swamped the surprised Zeke. Gladys Gasi pours some of the letters over the milkman's Melchior above. *Music in the Zeke Manner* covers ABC stations in California, Oregon, and Washington from 7:30 to 8 a. m., Monday through Friday.

tain value, too. But jazz audiences are 98 per cent record made and held. Many of us never heard Bix in person, many never will see Louis or Wild Bill. Rewarding as it is to hear jazz greats in person when opportunity occurs, lasting satisfaction necessarily must come from their presence on records.

As musicians of promise, the Wildcats have an appeal. They also are important to those jazzophiles who collect every obtainable version of every Dixieland tune. But until they can evolve something original and show something of the creative spirit that moved their pioneer idols, what are they contributing to the progress of jazz and its listeners except a lot of tired old notes?

Stafford Bops One On Capitol Platter

Hollywood—Jo Stafford, who gave the music world quite a turn a while back when she bobbed up as Cinderella Stump on Red Ingle's hillbilly *Temptation* satire, will give it another soon.

Using a mathematical formula she has evolved, the singer (best schooled, musically, of all the pop songstresses) has cut a platter on which she solos a bop vocal, backed by an instrumental group headed by Paul Weston. Dave Lambert, bop vocal expert, acted as advisor.

Capitol, whose promotion department never overlooks a bet, has also turned out, for disc jockeys only, a recording under title of *What Is This Thing Called Bop?* On it, Paul Weston delivers a lecture on the new idiom, accompanied by musical examples.

Ingle Rebuilds Band With NYC 802 Men

New York—Red Ingle, who came to town last winter with a band made up partially of non-802 men, has dropped the non-802ers in favor of locals. In March, Ingle ran into 802's ruling against traveling bands taking sustaining radio or television jobs and was tossed off a couple of AM and video shows.

For a while, Ingle was planning to keep his Natural Seven in New York until all his men could get 802 cards. But when a couple of the non-802 men decided to return to the coast, he changed his mind and rebuilt an entirely 802 outfit.

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Death Of Kapp Ends Colorful Disc Career

New York—The death of Jack Kapp, president of Decca records, on March 25, ended one of the most flamboyant careers the American disc business has seen. Starting as a part-time salesman for Columbia at 14, Kapp spent all his life in the record business, successfully broke the disc monopoly held by Victor, Columbia, and Brunswick and pioneered the 35 cent record, the "original cast" album and a variety of merchandising gimmicks. He was 47 when he died of a cerebral hemorrhage.

Milton Rackmil, former executive vice-president of Decca who was one of the founders of the company with Kapp and the late E. F. Stevens, Jr., has moved into Kapp's post. Stevens died three years ago at 44.

From his start as a Columbia salesman, Kapp moved to Brunswick in the '20s, where he specialized in records for the Negro market. In the depression days of 1933, he formed his plans for a cheap label (standard records were selling for 75 cents then). He discussed them with Brunswick executives but his ideas, which included making him president of the outfit, did not appeal to them and they turned him down.

Starts Decca

As a result, Kapp resigned from Brunswick and, with backing provided by E. R. Lewis of English Decca, to whom Kapp had earlier sold the right to make Brunswick records in England, he started American Decca. He took with him many of the stars of the Brunswick stable, including Bing Crosby, Guy Lombardo, the Mills Brothers, and the Dorsey brothers.

Between dealer resistance to the low profit on a 35-cent disc and bad surfaces because of poor plant facilities, the going was tough for the infant company at first. But by 1935 it showed its first profit. These steadily grew over the years until by the end of 1948 it had net assets of \$5 million.

Changes Styles

Kapp was credited with a great ability for guiding his artists. When Al Jolson cut *Sonny Boy* for Brunswick in 1928, Kapp insisted the singer drop his usual gestures and work for the mike. The record sold two million copies, a previously undreamed of quantity. Kapp also is said to have gotten Bing Crosby to change his early singing technique.

His interest in discs as a historical record for posterity resulted in the "original cast" albums, innumerable dramatic recordings, and the recent *Songs of Our Times* series.

New Outlets

In 1941 he bought all the capital stock of his old employers, the Brunswick Record Corp. Within

Kapp Told Of Bing Pact Before Death

Hollywood—Jack Kapp, founder and head of Decca, who died recently in New York, lived just long enough to catch the big news that his associates, Dave Kapp and Milt Rackmil, had signed Bing Crosby to a new, seven-year pact.

Kapp's brother and Rackmil ironed out the deal and got Bing's signature March 24, flashing the news to the firm's chief immediately. He died the next day, but not without learning the big news. Crosby's current contract with Decca expires at the end of this year. The new one, just signed, runs from Jan. 1, 1950, to Dec. 31, 1957.

Among Hollywood music people hard-hit by news of Kapp's sudden death were Joe Parry, who set up the Decca recording studios here in 1934, and Lou Gilman, coast sales head, both with Decca since its founding.

Disceries Signing Talent Like Mad

New York—Record companies are continuing to sign new artists at a fast clip. Latest acquisitions at Victor are Savannah Churchill and the Four Tunes. Both are moving up from the Manor label.

MGM has paced Shep Fields, whose last deal was with Musicraft. He got a release from them recently when Musicraft got involved in its petition for reorganization.

Decca has picked up Sam Price, while Mercury has added Sabby Lewis. National has signed a couple of ballad boys, Earl Coleman and John Leslie. Mary Louise, former Cab Calloway vocalist recently doing a single at Cafe Society, has been set with Gotham.

the past year, seeking a wider outlet for his discs, he formed Coral records to get into England where contractual restrictions prevented him from marketing Decca records.

In taking over the presidency of Decca, Rackmil, the original treasurer of the company, said the company would continue to follow the plans and policies formulated by Kapp.

Back Room Three Relax With Jazz



New York—Relaxed is the word for the Riviera club's new Back Room, across the street from Nick's in the Village. Pee Wee Russell plays what John McNulty, the Third Avenue gypsy, calls "zigeuner clarinet." This means that he occasionally sits in with bassist Herb Ward and pianist Art Hodes, but more often parks himself at somebody's table, or if he is feeling particularly soulful, at an empty table and exhales thoughtfully into his clarinet. And Josh Billings' old suitcase is kept in a closet behind the piano, ready for visiting suitcase virtuosos

He's In Solid With Springfield Cops



Springfield, Mass.—Something special in the way of honorary gestures was the presentation of a badge as a member of the Springfield police department to bandleader-pianist Frankie Carle, left, Chief Raymond P. Gallagher conducted the ceremonies in Mayor Daniel Brantton's office. Carle and the "trappers," as he calls them, have been good friends ever since he played for the policemen's balls with Edward McEnelly's band in Springfield years ago.

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Voiceless, Julie Kills Gotham's Provincials

New York—In its issue of Nov. 1, 1944, *Down Beat* carried a picture of a pert, wide-eyed chick with this caption: "Mary Lou Wilson, 20, a former show girl, is the new thrush with the Johnny Long band."

This was the introduction to *Beat* readers of the girl who has been standing Manhattan's East Side mob on its ear all winter, Julie Wilson. Down in the well-padded cellar of the St. Regis, she goes through a repertoire of pop songs and special material with a rather slight voice, an even slighter gown, and a lifted eyebrow. It kills the Gotham provincials.

This, of course, is a neat trick, and Julie isn't exactly sure why it's suddenly working for her. She'd been doing more or less the same thing for a long time without raising anyone's temperature.

Before she went with Long, she had sung with bands around her home town, Omaha, and doubled as a singer from the choruses of Earl Carroll's *Vanities*, the Latin Quarter, and the Copacabana in New York.

Theoretically, she was going to be an actress and all this singing and chorusing was supposed to be just a means of feeding herself meanwhile. But after her stint with Long, she went to Europe with the USO Copa unit singing production numbers and put in another stretch at the Copa in New York before she got near a theater.

Home For Christmas

Then she landed in the musical, *Three to Make Ready*, as a chorine and understudy to six lines. When the show closed, she went home to Omaha for Christmas and decided she might as well do a single as a singer. But her brother took her hunting, she caught a cold, ended up with laryngitis, and couldn't talk for three months.

Minus voice, she went back into the Copa chorus and eventually was singing production numbers again. She had a deal cooking to do summer stock in 1947 but it fizzled, so she spent the summer singing with Eddie Stone's band at the Glass Hat.

In the fall she moved into the Beverly club in New Orleans as a single.

"What they wanted was something pretty for the old gamblers and Texas oil men to look at," she says. "So I got an advance on my salary and bought a bunch of gorgeous gowns and some good



Julie Wilson

pictures."

The gowns were gorgeous enough to keep her there 10 weeks. Her next offer was to sing production numbers at the Copacabana in Miami. She turned it down until the offer was changed to a featured spot plus production numbers. She lasted only two weeks.

"I was very bad," she says. "I had the wrong numbers and I was spotted wrong."

After she was fired, she moved next door to Mother Kelly's where she sang on top of the bar for five months.

"I tried everything there from *He's Too Fat* to Cole Porter," she recalls. "I learned how to take it. I got used to people who talk through every number, people who don't care what you do."

On her last night there, Baron Poland, Kay Thompson's manager, dropped in and decided she had something. He took her to Hollywood for a Goldwyn screen test and put her into the Mocambo.

Just Like That

And suddenly she was somebody. Trying to figure out why, Julie suggests (1) She had the right background; (2) She had Phil Moore arrangements; (3) Louis Sobol was there and gave her a

Greer Writing Book On Band

Chicago—Sonny Greer, to whom Duke Ellington refers as "our first-chair percussionist" and "discoverer of the Ellington band," is probably the one person who takes those appellations with complete seriousness.

Sonny reports he's finished 70 pages of a book on the Ellington band. "I started it on the west coast, and I will finish it by the time we get to the Paramount."

"I'm the only original member left, and the only one who could tell the whole story," Sonny stated. "I met Duke in 1920 when I worked at the Howard theater in Washington," he said. "I was a professional then—the Duke, he wasn't. He was just out of school and a commercial artist."

In Cotton Club

"Well, I knew Clarence Robinson who produced the Cotton club shows in New York. Fats Waller's band was there then, and they had some difficulty, so I got six men together and we went into the Cotton club."

More of the story of the band will, apparently, have to wait until we can read Sonny's history of it. He did have time, however, to add that "I don't know how long I'll be with the band, but when I leave it'll be the end of my professional career. I'll go into business. Some kind of night life, in New York, where my friends can come and meet."

Sharp Stunt



Boston—*Beautiful Eyes* is a new Art Mooney recording, so a natural gimmick was the contest recently conducted at the RKO theater here where Mooney's band was appearing. Prize of \$50 worth of MGM records went to Priscilla Jordan, shown with Mooney above, for having the prettiest orbs.

Lombardos Cited For Helping Vet

New York—Guy and Carmen Lombardo have been given official Veterans of Foreign Wars commendations for "enriching the life of a disabled veteran of foreign wars," Stanley Rochinski.

Rochinski, disabled in World War I, suggested the title *Powder Your Face with Sunshine* to Carmen, who wrote music and lyrics for the title and gave Rochinski full co-author credit. Guy got his nod for publishing it.

Billie Cabaret Card Appeal Turned Down

New York—Billie Holiday may have made her last New York night club appearance. Her attempt to get a court order which would force the police department to give her a cabaret employe identification card was turned down this month.

Billie had to cancel out of the Royal Roost last month when she was refused a cabaret license.

Justice Aaron J. Levy, in turning down her appeal, said the police department "deserves commendation" for refusing to give her a card.

Robin Hood Dell Books Duke, Lena

Philadelphia—In an effort to attract the masses to the outdoor summer concert series at Robin Hood Dell, where the steady diet of heavy symphonies has failed to pay off, Freddie Mann, new president of the enterprise, will forget his classical leanings and give the public what it wants for at least one of the concerts.

He will present Duke Ellington and Lena Horne July 5. For the double feature, Duke is writing a special composition for Lena to introduce.

Ace Harris, remembered as the *After Hours* 88er with Erskine Hawkins, becomes the "fifth" Tune with the Four Tunes, who retain that billing.

The Olympia ballroom, formerly the Elate, will cease polishing the floor after June 1. Dance spot has for years been the site of one-night race proms, with John E. Williams as the house promoter. But since it hasn't been a money-maker for the last year, Jimmy Toppi, owner of the property, leased the ballroom for conversion into a shoe repairing-tailoring training school for vets.

Local musicians' union and WCAU, local CBS station, finally came to terms that will keep live music at the station for another two years.

Segal Now Booking

Lou's Moravian Bar, operated by 21-year-old Mac Lerner, was the first local spot to adopt a "jazz concert" policy. Sessions are staged and booked by Nat Segal, former operator of the Downbeat music spot and now head of the Keystone Theatrical agency here. First in at Lou's for the concertizing were Buddy De Franco, clarinet; Milt Jackson, vibes; Johnny Levy, bass, and Tal Farlow, guitar.

Biggest surprise in the local jazz concert field was the failure of Artie Shaw to draw. Originally skedded for an Academy of Music concert April 4, lack of any advance interest at the box office caused promoter Schima Kaufman to call it off the week before. No explanation was given to the public in announcing the postponement, and nobody seemed to care whether it was going on or not. Kaufman did heavy advertising and publicity in advance, but it didn't show any results. He still has faith in Shaw, however, and hopes to put him on the local concert stage next season.

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Capitol Set To July

New York—Capitol theater has lined up five bands for its stage shows, which will carry the house well into July. Following Art Mooney, who is there now, theater has set Enric Madriguera, Russ Morgan, Eddy Howard, Dick Jurgens, and Les Brown.

buildup in his column; (4) Lee Mortimer was there and discovered her for his clientele; and (5) it just happened to be a sensational opening.

After that, New York waited eagerly for her and apparently she measured up to expectations.

Despite all the adulatory yap which surrounds her, Julie realizes she still has a long way to go. She admits that she isn't much of a singer, that she talks a lot of her lyrics. Her range now runs from a low croak to a high squeak. But her ambitions run the whole gamut of show business. Her next step, she says, is to get as commercial as possible, a tendency which she'll try to display on the records she has started cutting for Columbia.

Your next copy of *Down Beat* will be the issue of May 20 on the newsstands May 6.

Evolution Of Jazz

by J. Lee Anderson



I THE MANY BRASS BANDS in existence at the turn of the century (as well as those which were to follow) reflected, not only in their music but also in their original and imaginative names, the fiercely competitive spirit that prevailed among them. The Onward Brass band, the Tuxedo band, the Peerless, Superior, and the Imperial bands, the Magnolia Sweets, the Reliance Brass band, the Algiers and Pacific Brass band, the Olympia band, and the Eagle band were just a few of the many such organizations that flourished during this era. Two of the most illustrious were the Eagle and the Olympia bands.



II THE OLYMPIA, in addition to claiming one of the finest personnels in New Orleans, was also a nucleus of an even-greater band, the Original Creole band. This group (Freddie Keppard, cornet; Ed Vinson, trombone; George Bacquet, clarinet; Dink Johnson, drums; Fred Johnson, bass; Jim Palao, violin, and Leon Williams, guitar) left N.O. in 1911 for a successful vaudeville tour that lasted until 1917. They might have been the first jazz band to record had it not been for the protests of Keppard, who viewed such proceedings as a gilt-edged invitation to plagiarism.



III THE EAGLE BAND was one of the more celebrated bands of its day, and rightfully so, for it had such members as Bunk Johnson, Sidney Bechet, Keppard, Tio, Mutt and Jack Carey, Louis (Big Eye) Nelson, and Bob Lyons. For those who enjoyed their music strictly "lowdown," the Eagle band was the prime favorite among dancers and listeners alike. "The Eagle boys" could always be depended on to "sock it out" whenever marching in one of the numerous New Orleans street parades, playing a dance, or when engaged in a "cutting contest" with any band foolhardy enough to venture onto Eagle home grounds.

CHICAGO BAND BRIEFS

Three Oldsters, Two Kids Surprising Chicago Unit

By PAT HARRIS

Chicago—They're called the Dixieland All-Stars, for want of imagination or a forceful leader, and we came upon them unexpectedly at three one Sunday morning at the northside Argyle.

Drummer Stanley Williams, pianist Eurreal (Little Brother) Montgomery, trombonist Floyd O'Brien, trumpeter Don Slattery, and clarinetist Wally Wender.

Three oldtimers, and two kids playing their first professional job. Montgomery worked with Lee Collins recently, Williams and O'Brien were with Johnny Lane's band at the Silhouette the week before.

Slattery, 18, still is in high school; Wender, not much older, works days. Like the Cakewalkin' Babies from the University of Chicago and the Dixie fans from the Evanston hot club, they're thrilled to work with the veteran musicians who let them sit in or jam with them around town. This time, because Wender got the job, it paid off.

Williams, who has a full, soft, tom-tom sound to much of his drumming, sets a leisurely pace through providing a solid beat and building to a fine rock on occasion. Montgomery has a slightly raggy, constantly melodic piano style which doesn't quite fit with the big-band suited drums.

O'Brien stars in Evanston. Onetime Bob Crosby bandsman O'Brien has been away from Chicago for 16 years, and his return was unheralded.

Others at the Evanston affair were Chet Roble, piano; Danny Alvin, drums; Bud Jacobson, clarinet, and hot club enthusiasts Dan Saslow, trumpet; Marty Grosz,

guitar, and Don Hansen, bass.

Lee Collins, Guess Where! returned to Jazz Ltd. Joe Sullivan replaced Don Ewell at J.L. last week, and Ewell moved his Morton-styled pianistics south to the Bee Hive. Booker Washington subbed for Baby Dodds at the Hive drums for a week recently when Baby took a New York vacation.

Hive's Sunday afternoon bashes, planned and promoted by John Schenck, were so successful they may be a regular once-every-three-weeks occurrence. Last one, April 10, had Bud Freeman's Windy city six—Johnny Mendell, cornet; Johnny Lane, clarinet; Jimmy James, trombone; Mel Grant, piano, and Danny Alvin, drums, and Miff Mole's band, with Lee Collins, trumpet; Darnell Howard, clarinet; Ernie Campbell, piano, and Baby Dodds, drums. Albert Ammons was also on the program.

Charlie Parker did get to the Beige room of the Pershing, and was followed by Fats Navarro and Ivory Joe Hunter. Mabel Scott opens April 22 for two weeks, with T-Bone Walker coming some time in May. Parker had Al Haig, Max Roach, Tommy Potter, Kenny Durham, and Arthur Daniels with him.

Regal Uses Dale Crew Jimmy Dale's band was on the Regal stage with Nat Cole's trio recently. The 15-piece crew, led by Gene Ammons, featured Leon (Skylark) Ketchum on vocals. Week of May 6 will see Savannah Churchill, and the bands of Illinois Jacquet, Hot Lips Page, and King Odum at the Regal.

There's a possibility that Joe Saletta, of the Howard street Silhouette and Bar O'Music, will take over the inactive Rag Doll. If so, he plans to use local talent only. Future bookings at the Silhouette include the Dead End Kids, Louis Armstrong in for 10 days ending May 29, Maurice Rocco and Kirby Stone, and 17 days of Charlie Ventura, after which Herbie Fields is expected to return.

Rupneck's, where Johnny Lane's band played a couple months ago, is now down to an organist. The Aparo trio, with Tony Aparo, sax; Carl Aparo, piano and Nick Fantasia, drums, moved to a southside spot. The Tailspin on Argyle street has no music, and none in sight. Riviera, in the loop, has a piano player and organist alternating, Eddie Wiggins having left.

Randolph street, which is the

center of the town's theater area, still lists Cozy Cole on the marquee of the long-dash Music Bowl, Junie Cobb and Annabella at the Hollywood lounge, and will probably keep Wiggins' photo in front of the Riviera for a few months more. Junie, incidentally, is at the Mark Twain, still playing piano while wife Annabella sings. Pianist Johnny Betts is alternating.

Blue Note's wild week, starting April 25, will have the Doc Evans and Slim Gaillard combos, and singers Maxine Sullivan and Harry Belafonte. Mel Torme broke a record at the spot, but hardly one he'll quote to future employers. Evans recently signed five-year pact with Joe Glaser's office.

Max Miller back at the Hi-Note, which had Eddie Wiggins in for a week and Eddie Heywood for two and possibly more. Lee Wiley worked only a third of her scheduled stay.

Dorothy Donegan Back Dorothy Donegan at the Taboo on Sheridan road. Margie Vail, and the trios of Ding Bell and Leon Gonzalez at the Crown Propeller. Macomba, at 3905 S. Cottage Grove, has Claude McLin, sax; Clarence Anderson, piano; Wesley Landers, drums, and Leroy Jackson, bass.

Sarah McLawler's Syncopettes, at the Blue Heaven, stay until June, when they go to the Club Harlem in Atlantic City for the summer. Jimmy Cooper's Ritz lounge brought Andrew Tibbs back with the Goo Gardner sextet. DeLisa expected to follow Tiny Bradshaw's band with old standby Red Saunders.

The Mocamba at 111th and Michigan—once counted six spots in town with name similar to this—has the Larry Grady trio. Pianist Leroy Gentry followed Grady at the No. 10 on the westside.

Dorothy Claire, Too Unusual pairing down at the Three Deuces on S. Wabash, where singers Wes Cobe and Larry Butler alternate. Dorothy Claire into the Silver Frolics April 22 for two or four weeks, with Day, Dawn & Dusk tentatively set for May 20. Dorothy Shay, at the Empire

JATP Lays Chicago Egg

Chicago—How far you can ride on a riff was demonstrated over and over at the recent Jazz At The Philharmonic concert here. And how far Norman Granz can get on JATP's reputation if he continues to send tired, uneven, and not-too-con-

genial crews shuttling around the country, was a question brought up, but not answered, when JATP played March 25 at the Civic Opera house. The auditorium was not filled.

Keynoted by Flip Phillips' opening tenor solo—a long, colorless demonstration with no tonal variety and no ideas we could spot—the evening dragged on, with trombonist Tommy Turk and saxist Sonny Criss nagging at a few tired figures until the audience started shouting for more of Shelly Manne's drums. Hank Jones interspersed some pretty piano, but the same riff-repetition marred his work too.

Halfway through the concert Phillips lead off on I Can't Get Started like a man cooing in falsetto. Turk took it up with a plaintive touch that made us wonder how he could have played the monotonous sloop he had just finished. Sonny Criss came in with a clean, hovering tone, to play an ideaful, humorous, feelingly bopped solo that was the high point of the evening. They slipped back to their exercises in technique almost immediately afterward.

Chico's band closes April 23 at the Sherry hotel, which may close the room for the summer. Ron Perry leaves the Drake soon, and the Edgewater is reportedly eyeing top-name bands for short summer stints. A change in the College Inn's composer—that is, a new Salute show, expected around May 15. Ted Straeter follows Barclay Allen in the Palmer House.

Four Steps of Jive into either the Brass Rail or Capitol April 25. Management would be fools to oust the Mel Arvin bunch, but things like that have happened before.

Oriental theater has the Dick Contino show from April 28 to May 18, with Frankie Laine in there June 30, and Louis Jordan July 21. Chicago theater looking forward to Peggy Lee's date in June.

Sammy Kaye one-riter at the Melody Mill May 1—for the record.

Arvin Trio, Gypsy, Infectious

Chicago—They went into the Music Box in Minneapolis for four weeks in 1946 and stayed for 22 months. They then went to the Forest Park hotel in St. Louis for two weeks and stayed for 11. Now they're here at the Capitol lounge, where they were booked for two weeks and are finishing up their eighth.

That's the Mel Arvin trio and Gypsy Edwards. "And they're drawing bigger crowds for me than anyone since Scat Davis," says manager Lou Denet.

The trio, with Arvin, piano; Herb Erickson, guitar, and Neil Black, bass, is a happy combination of precise musicianship and infectious salesmanship.

Arvin, a facile pianist with a happy, kicking-the-gang-along left hand, also vocalizes. ("I wish people would stop saying I try to sound like Nat. I avoid doing most of his songs just so maybe they'll drop the idea.")

Erickson plays wonderfully clean, well-constructed solos, chords beautifully. Original, unassuming, he's a find.

Black was discouraged the first few weeks of their stay. He borrowed a bass while his was being repaired and "it was just like plucking on rubber bands. Whenever a musician came in I'd hang my head."

The Seller Tiny, blond, Christy-like in appearance, Gypsy is the seller in the crew. On the stand she's like a grade school kid on the first day of summer vacation. All kinds of personality, but of the genuine and spontaneous variety. She's nuts about music, loves to sing.

Stan Kenton was interested in the unit when he saw it in Minneapolis—was going to try to help line up a recording contract. If they ever do get on a label, they'll probably be there for years. They've got that settling-down-for-a-long-stay habit.

Ann Nick's, the ferocious of Michigan and Sister and Bass so comm glow in and a eyes. Although held once each week lectures on all 10 points re Lectur speakers Topics ment of origins of are taken The E spring of somed in lar and campus. is constant students' opinions range of Duke E

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New London Harmony here on recorded company First s Billy Terr plans to United S

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Vedal Gals Grip Brass Rail



Chicago—Taking up what looks like permanent residence in the loop's Brass Rail, the Vedal quintet has dispelled the haunting shadows of that once jazz-rocking perch. Gals are, from left to right, Viola Rigo, bass; Alice Rytte, drums; Eloise Mullen, tenor; Lee Ann Savage, piano, and Dorothy Leigart, trumpet. Name of the group is a combination of their initials.

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THE CAMPUS MUSIC SCENE

Michigan Record Society Plans Further Concerts

By CHUCK KALFIAN and BOB WERNICK

Ann Arbor—Envisioning familiar and happy scenes from Nick's, we sat along with scores of jazz enthusiasts absorbing the fervent strains emitted by nine or ten talented young musicians at a session of the Hot Record society of the University of Michigan.

Although these jam sessions are held once a month, members gather each week. The meetings consist of lectures with records, discussions on all phases of jazz, and other points relating to the subject.

Lectures are given by guest speakers or members of the HRS. Topics like tracing the development of jazz vocal styles and the origins of various elements of jazz are taken up.

The HRS was organized in the spring of 1946 and has since blossomed into one of the most popular and active organizations on campus. The membership, which is constantly growing, consists of students whose varying views and opinions remind one of the wide range of coloring and patterns in Duke Ellington's neckties.

All Kinds

At any meeting, one would have no difficulty in finding devotees of Berigan, staunch Dixielanders, Ellington followers, and those who like the intricate stylings of Dizzy Gillespie. The meetings, however, are not restricted to members, but are open to anyone interested in jazz.

Among other events sponsored by the HRS was a Stan Kenton concert, given last year, which met with outstanding success. Encouraged by the favorable outcome of that concert, plans are being set for presentation of a wider range of top names. Being considered for concerts are Louis Armstrong, Art Hodes, Sidney Bechet, and Muggsy Spanier. In addition, Duke Ellington has been tentatively scheduled for an appearance this spring.

The group at Ann Arbor is also trying to establish a national Hot Record society. Members already have contacted similar groups in various sections of the country, with the response being more than gratifying. With the cooperation indicated by this response, it seems very likely that this nucleus will grow into a sizeable chunk before long.

New English Records Ready To Make Bow

London—A new record label, Harmony, is due to make its bow here on June 1. Discs are being recorded and pressed for the new company at British Decca's plant.

First sides have been made by Billy Ternent's orchestra. Company plans to export its discs to the United States.

What's On Your Campus?

Chicago—Down Beat has started a new special feature—an enlarged campus music page to appear in successive issues.

If your campus has a musical group or groups or musical endeavor of some kind around which an interesting article could be written, please send your manuscript or copy and photographs, if any are available, to Down Beat, 203 N. Wabash avenue, Chicago, 1, Ill.

Best editors are interested also in campus music news in addition to the article-feature story type of thing mentioned above.

No Clods, Are Sod's Shoreliners



Chicago—The spiffy Shoreliners, led by tenor saxist Kenny Sod, are a Northwestern university band favored for Sig proms and fraternity formal, which is a good kick for any outfit. Bill Barber plays piano; Reed Lawson, bass, Joe Sperry, drums, Arvid Nelson, trumpet. Sitting in the first row are saxists Eddie Barrett, Boogie Rupert, Bill Quirim, and Ken Manley. Ginny Patton is the singer.

Milt Opens At Apollo Records for MGM

New York—Milt Buckner's new Hampton-styled band made its bow at the Apollo in mid-March with the following lineup: trumpets—Leonard Harkins, Dave Page, Johnny Letman; trombones—Michael Woods, Henderson Chambers; French horn—Julius Watkins;

saxes—George Dorsey, Bill Graham, Paul Quinichette, Bill Mitchell, Charles Fowlkes; bass—Ted Sturgis; guitar and vocals—Bernie Mackey; drums—Edward Grant; piano and vibes—Buckner.

Before the Apollo opening, the Buckner crew cut its first four sides for MGM records, all originals by Buckner: Buck's Bop, Milt's Boogie, Oo-Be-Doop, and M. B. Blues.

Granz Plans Movie, Video

San Francisco—As soon as Norman Granz returns to New York from his current JATP tour, he is set to shoot another short film with Gjon Mili, along the lines of their famous Jammin' the Blues. They will use the current JATP unit. The deal's been brewing for the last two years, and Granz says he's finally set to go ahead.

Granz says he also will begin work on a series of television shorts, although he's not giving out any details on this operation yet. They will be made simultaneously with the Mili movie and presumably would use the same men.

Other Granziana revealed during the promoter's stay in San Francisco: Mercury will issue the JATP and other Granz records on LP soon. . . . Granz plans two albums a year from now on, to tie in with two concert tours a year. . . . Ella Fitzgerald will be back with Granz in the fall. . . . A tour of either France or Mexico will be scheduled this summer, Granz says. Charles Delaunay, the French critic now in New York, wants the group for a jazz festival.

Dodo Back With Scat At Old Piano Chair

Pittsburgh—Pianist Dodo Mar-marosa, whose first band job was with Johnny (Scat) Davis in 1939, has rejoined the Davis band. "I'm going to let him play his head off," Scat said. "That's what the kid needs."

Dodo, who worked on the west coast for some time, has been recovering from illness at his home here. Scat will be at the Melody lounge here until April 28.

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SWINGIN' THE GOLDEN GATE

Just Like The Good Old Days In San Francisco

By RALPH GLEASON

San Francisco—Live bands have come back to the stage here. Now it's just like it used to be in the good old days, with a 25 cent admission charge before 1 p.m. and everything.

Ellis Levey, operator of the Edgewater Beach ballroom, took over the Tivoli theater and opened with Count Basie, plus a vaudeville show which included the Edwards sisters and Lewis and White (quite possibly the two funniest guys around these days).

With the low admission price as a come-on, crowds were good throughout the Count's week. Levey is dicker-ing with other name talent for appearances at the spot, including the King Cole trio and Lionel Hampton.



Ralph

Basie's band has had several recent changes. Butch Ballard, bop drummer previously with Cootie Williams, replaced Shadow Wilson on drums when the latter left to join Woody Herman. Butch hadn't had time to learn the book when they played Frisco, but gave every indication of a good future with the band. Steady, precise, and fast, he bops like mad and gives a very modern sound to the rhythm section.

Willie Parker, who used to be with Cootie and also with George Hudson's band in St. Louis, replaced Buddy Tate on tenor. Parker, like all the others of that name, is a bopster. Singleton Palmer, also from the Hudson band, is now on bass. Walter Page remaining in New York.

Nottingham Gone

Jimmy Nottingham, who played the one-niters preceding the Tivoli engagement with the band, went back to L. A., and the trumpet section now consists of Clark Terry, Gerald Wilson, Emmett Berry, and Harry Edison.

The trombone section lines up as follows: Bill Matthews, Dickie Wells, and Ted Donnelley. Paul Gonsalves is featured on tenor, and Earl Warren, much more active than he used to be, sparks the sax section and sings the ballads. Jack Washington on baritone and Charles Price on alto fill out the sax section.

Freddy Greene, the only surviving member of that famous trio of Page, Jones, and Greene is on guitar. Jimmy Rushing, no slimmer, still is singing the blues.

Ella To Whom?

Who gets Ella? That's the question here. Both Sid Wolfe, operator of the Barbary Coast, and Dutch Nieman, Ciro's, claim Mias Fitzgerald will grace their spot. Whoever gets her, if he does, will be enriched handsomely. She really broke it up at JATP.

Dutch Nieman, incidently has taken over most of the name talent wandering up this way and really copped a length on the opposition when he booked Sarah Vaughan for two weeks last month, following Bull Moose Jackson and prior to the long-awaited Charlie Ventura date. Dutch now is the main consistent buyer of name talent here, with only the Barbary Coast and the new Tivoli giving him much competition, and then

That's Rich

New York—Johnny Long's press agent, Buddy Basch, got an astute request from a Washington, D. C., fan recently.

"Please send me an auto-graphed photo of Buddy Rich," wrote the kid. "P.S.: If you don't have one, please send Johnny Long."

He got one of Long.

Illinois Jacquet and Count Basie bucked each other March 27, the former in Oakland, and the latter at the Edgewater in San Francisco . . . Local bopsters clean knocked out by Fats Navarro (after-hours) during the JATP dates here . . . Baby Dodds and Darnell Howard were offered a date at the California Theater club but turned it down, causing the local Dixie-cats to mourn.

Jordan Big Draw

Louis Jordan drew 4,000 at his March one-ner here. Freddie Slack and Liza Morrow on a quick booking into the Say When in March didn't set the town on fire . . . Joyce Bryant and the Sepenaires, though, continue to be one of the best crowd pleasers in this area. They're currently at Ciro's.

By the time you read this, all of San Francisco will be pointing a tight finger and grinding *All Right Louie*, *Drop the Gun* out of the corner of its mouth if the present trend to play the Weason Brother record continues . . . KXRX, San Jose, has the local nightwows all to itself, after Steve Allen's KNX show ends at 1 a.m., that is. The San Jose show is emceed by a nutsy platter spinner who is almost in a class with Hawthorne for sheer zaniness.

Abie's Alice



Shanghai—Most popular "foreign-style" chirp in Shanghai, is what the readers of the *China Daily Tribune* voted Alice Lee, above. Alice sings with the Abie Santos ork, and may make an American tour soon.

Buffalo Boppers Pack In Crowds

Buffalo, N. Y.—Sunday afternoon jazz sessions have been started successfully at the Club Zombie. Tables are all taken well before the sessions start, and by the time the musicians start playing, there is very little standing room left.

Sessions are strictly bop and feature leading jazzmen in the area. Regulars on the job are leader Mike DeRose, alto; Joe Guercio, piano; Elvin Sheperd, trumpet; Ange Bruckler, drums, and Wally Schuman, bass.

Most promising members of the DeRose group are Sheperd and Guercio. Sheperd plays a clean, driving trumpet and seems to thrive on complex chords and runs. Guercio's tricky phrasings are a work of art.

The Lou Morell quintet temporarily has disbanded. Ace tenor man of the combo, Phil Viscuglia, has taken up clarinet study at the New England Conservatory of Music. Other members of the Morell group are jobbing around Niagara Falls, N. Y.

—George Strager

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'Greatest Unknown White Ork' Sounds Like Spivak

Reviewed at Roseland, New York City

Saxes—Marshall De Mynck, alto; Bill McMillan, tenor; Fred Gipson, alto and tenor, and Ed Witgee, alto and baritone.
Trumpets—Red Hare, Bill Trumbauer, and Buddy Childers.
Trombone—Nick Jordan.
Rhythm—Bob Simes, piano; Joe Fisk, drums, and Ralph De Rouse, bass.
Vocals—Gene Canfield and Rosemary Moore.
Arranger—Phil Rommel.
Charlie Fisk, leader, trumpet.

The career of young Charlie Fisk rather neatly points up the basic problem facing any would-be band leader today. Charlie came out of the University of Missouri in 1940 with a band which roused enthusiasm in practically every musician

who heard it. In an era which was bemoaning the fact that swing was dead, Charlie came up with a young crew which, its hearers said, would put big band jazz back on the map.

Today Charlie says this band than was on a progressive kick. But the long, lean leader had not

yet come up with the definitive term "progressive jazz," so the word-slengers of the period had to be content to analyze Charlie's efforts as an advanced kind of swing. *Down Beat* caught the kids in Quincy, Ill., and called them "the greatest unknown white band

in the country."

The greatest unknown white band in the country stayed unknown for two years, and then was broken up by the draft. Charlie spent four years in the army leading a band in India and thinking about his future in music. He had tried playing the kind of music he wanted to play, he reflected, and had starved. He still wanted to have a band, but by now he had a wife and kid to think about. When he got back to civvie, he decided, he would have a good commercial band, a band with a book which would permit it to play anywhere.

In 1946 he got out of the army and, with Phil Rommel, an arranger who had worked with him in India, started building exactly this type of band. The book was basically ballads and standards with lots of sweet-toned trumpet solos for Charlie, a few slightly up-tempo pieces, and adequate representation in the funny hat, rumba, and Viennese waltz departments.

They Starved

Result? For a year, they starved. In three years, they have advanced from starving to sweating. This is probably just about normal prog-

Big Bandstand?

New York—Hal Graham, who plays trumpet, mellophone, piano, celeste, bass, vibes, and does vocals, is starting his second year at the St. George hotel, Brooklyn. Although it hardly seems necessary, Hal has some sidemen with him: Dave Margolies, tenor, clarinet, and maracas; Sully Childs, drums and vibes; Milt Klar, bass and vocals, and Bill Fisher, piano, celeste, and accordion. No sither?

ress for an unknown band, even for "the greatest unknown white band in the country."

Yet, if Charlie stays with his commercial band idea and if, in a few years, he makes a financial success of his commercial band—what has he got? Not what he wants, for Charlie says if he ever makes a decent amount of money with this band he'll junk it and put the money into a band which would be on his old, prewar kick.

Building from scratch a band which expresses what you believe in musically usually involves years of starving and sweating, and is a

King Goes Modern With Mary Lou 9

New York—King records, which formerly waxed only hillbilly and blues, has its first pop sides in the stores and has cut its initial bop platters.

Pop debut was made with pairing of *Pal-ing Around with You* and *Why Should I Worry?* by Louise Carlyle, the Satisfiers, and Tony Mottola's combo.

Pop material has been cut by a group headed by Mary Lou Williams. Four sides, two originals by Mary Lou and two by Mary Lou and Milt Orent, were made at the session.

Combo included Martin Glazerbs, clarinet; Al Feldman, alto and flute; Deniz Beat, drums; George Duvivier, bass; Alphonse Cimba, conga; Mundell Lowe, guitar; Idris Suleiman, trumpet; Pancho Haggood, vocals, and Mary Lou, piano.

risky business at best. But building a commercial band from nothing, as Charlie is finding out, also involves starvation and sweat and is not necessarily a surer route to the payoff.

If you're going to starve and sweat anyhow, the payoff should be more satisfying if you're doing something you believe in. Charlie tried it that way at a time when he was going directly against the current trend and became discouraged. Now he's trying it in a more roundabout way. We'll only know whether he is right or wrong when we find out what eventually happens to Charlie Fisk.

Even now, in this present commercial era, Charlie finds himself in an ironic position. His band is a definitely Spivakian outfit. Built around Charlie's trumpet, he is as much the expression of his whole crew as Spivak is of his. And largely because of this, the Fisk band is better than Spivak's because Fisk plays with much more taste than Spivak does. Yet, at last reports, Spivak was doing all right while the Fisk crew is still sweating it out.

This is a young group that Fisk has. Only three of his men have any name band background—Red Hare with Glen Gray and Bob Strong; Bill McMillan with Spivak, and Buddy Childers with Kenton. The arrangements which Rommel has provided for them are neat, unpretentious, and in line with Charlie's dictum that "we want to please the people without offending the musicians."

Strong Point

Strong point of the crew is the reed section, which achieves a rich, full-toned mellowness when necessary, without drooling. The band does a lot of group singing, which is delivered with requisite snap but loses in sight value because of their seeming self-consciousness.

One interesting sidelight of the outfit is its ties with a past era. Fisk's wife, Ginny Coon, who used to sing with the band, is the daughter of Carleton Coon of the old Coon-Sanders band, and one of his trumpet men, Bill Trumbauer, is Frankie's boy.



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MOVIE MUSIC

Music Oscars Generally Approved For First Time

By CHARLES EMGE

Hollywood—This year, for what seems to us to be the first time since the Motion Picture academy started passing out its annual achievement awards, the announcement of the winners in the music divisions did not bring forth the usual shouts of rage and general tearing of that rather long hair that decorates the pates of many (but not all) of our film music men.

The award for best scoring of a dramatic or comedy picture, generally considered the No. 1 prize in this field—even though the Academy now carefully and wisely dodges the issue of so-called "originality"—went to the British-made picture, *Red Shoes*. For the most part, motion picture musicians here accepted the Acad's judgment in this as a wise choice. Incidentally, about 95 per cent of that scoring job is believed to be as near to completely original as any music turned out for a specific picture.

We have been informed by very good authorities that the only standard music in the picture was in a montage shot of about 1½ minutes, in which music of Chopin and Tchaikowsky was used. The rest was by Brian Easdale, composer-conductor on the whole job. That's, of course, with the exception of the sequence mentioned above, which was handled by Sir Thomas Beecham (who has been given music credit on the entire picture by many writers).

Green Wins on 'Parade'

There was little beeping when the prize for best scoring of a musical went to Johnny (*Body and Soul*) Green for his musical supervision of MGM's *Easter Parade*. Johnny was the first to point out that he had a good start on the field in a set of songs by Irving Berlin, and he was one of the few winners in this division to insist on sharing the credit with the arrangers and assistants who worked with him—Roger Eden, Conrad Salinger, Leon Arnaud, Van Cleave, Leo Shuken, Sid Cutner, and Bobby Tucker.

'Buttons' Gets Song Award

None of the songs nominated this year was regarded as up to the standard of some of the great movie songs of the past, so most of the tunesters were satisfied to see the Oscar for "best original song" go to Paramount's Jay Livingston and Ray Evans for *Buttons and Bows*. They came to Paramount about four years ago and have spent most of the time hacking out songs from nothing but the titles of pictures.

The songs had no purpose except exploitation tie-ups and generally were not even used in pictures. One of these, *To Each His Own*, blossomed into a major hit long after the movie bearing the title had been released.

When *The Paleface* was being planned, someone said, "Tell Livingston and Evans to write a song for Bob Hope to sing to Jane Rus-

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Take 'Bows' Bow



Hollywood—It was a hit song even before the movie came out, so Jay Livingston and Ray Evans didn't have to rely on Bob Hope's *Paleface* version of *Buttons and Bows* to spread their ditty over the land. Chosen the best song to be written for a picture during 1948, it won Livingston and Evans an Academy Award.

Steady TV Job Goes To Conniff

Hollywood—Ray Conniff, who took on a television stint with a trio, while launching the large band which he has been breaking in on one-niters, now finds himself in that very small category of musicians who are working steadily for video sponsors.

The KTTV show for which Conniff's unit provides the music, *The Rumpus Room*, featuring singer Ben Gage, has been purchased by a dog food firm on a 52-week ticket. Conniff plays valve trombone on the teleshow, assisted by Bob Seaman, piano; Al Hendrickson, guitar, and Jack Leitch, bass.

AFM Foots Music Bill On New Series

Hollywood—AFM Local 47 is footing the bill for musicians' salaries on a new series of chamber music sessions launched by ABC network on April 3. In the interests of cultural advancement and spotlighting native American composers, the net is providing the air time and the union the music costs. Programs are under the musical supervision of Julius Toldi. Aaron Copland was selected for the tee-off.

sell in the covered wagon sequence." So they up and wrote a song that not only met the exact requirements of that sequence but one which was the biggest sheet music and record seller of the year. Is that bad?

New York—The Four Dons, who last worked at the Diana grill. Montreal, have moved into the Village Grove. Group consists of Paul Raymond, piano; Don Murphy, bass; George Karn, guitar, and Al Ricci, vocals.

Ilona Massey Added To New TD Revue

New York—Tommy Dorsey, with Ilona Massey as an extra added attraction, is taking a two-hour revue, featuring his band and several variety acts, on a tour of the midwest and south, running through May.

The show plays Saginaw, Mich., April 20, after which it goes to Muncie, Ind., Apr. 22; Detroit, 23; South Bend, 25; Jeffersonville, Ind., 26; Nashville, 27; Memphis, 28; Monroe, La., 29; Jackson, Miss., 30; New Orleans, May 1; Alexandria, La., 2; Lake Charles, 3; Galveston, Texas, 4; Houston, 5; Beaumont, 6; Austin, 7; San Antonio, 8; Fort Worth, 9; Shreveport, La., 10; Tyler, Texas, 11; Dallas, 12; Wichita Falls 13; Amarillo, 14; Wichita, Kan., 15; Enid, Okla., 16; Tulsa, 17; Kansas City, Mo., 19; Omaha, 20; St. Joseph, Mo., 21; Des Moines, 22; Sioux City, Ia., 23; Aberdeen, S. D., 24; Sioux Falls, 25; Rochester, Minn., 26; Beloit, Wisc., 27; Burlington, Ia., 28; Peoria, Ill., 29; Waterloo, Ia., 31; Cedar Rapids, June 1, and Davenport, Iowa, 2.

French Singer Clary Due In Hollywood

Hollywood—Robert Clary, the French lad who is regarded in local circles as the nearest thing to an overnight sensation to bob up in music business in years, is expected to arrive here the latter part of this month.

Clary hit the big time in no time with two records, each of which was recorded in France, his *Johnny, Get Your Girl* (on King label) and *Hollywood Bowl* (on Blue Chip label).

Hollywood Cotton Club New Nitery Casualty

Hollywood—Latest casualty in the night club business here was the Cotton club, formerly the Florentine Gardens, which darkened April 3.

Spot, operated by Harold Stanley, opened strong not long ago with Count Basie and an extensive floor show. A few weeks ago Lee Young took over the music assignment, as emphasis on attractions was concentrated on entertainers, with Pearl Bailey getting the spotlight. But it was no go.

Spade Organizes 18-Piece Group

Hollywood—While swing slides here, corn continues to pop. Spade (King of Western Swing) Cooley, long a leader on Victor's list of rustic rhythm combos, has been moved over to the firm's list of top pop artists on the official catalogue.

The move was made as Cooley, whose largest recording unit for Victor has been the standard seven-piece, barnyard bounce set-up, cut his first platters with his new 18-piece group, using five saxes, three trumpets, two trombones, three fiddles, two guitars (one steel, one standard) and three rhythm. Arrangements, by Joe Cifelli (trumpet), have a Freddy Martin-like slickness but retain that wide-open-spaces flavor.

Ziggy Elmer, slip horn star of the Harry James band (newly bopped up with Neal Hefti scores before leaving here on tour) was borrowed by Cooley for his first waxing session with the new band. Said Ziggy guardedly, "It was a pleasure."

Your next copy of Down Beat will be the issue of May 20 on the newsstands May 6.

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Los Angeles Band Briefs

Russ Morgan, who formed new band here a while back, signed for May 31 opening at Palladium, following Les Brown, who opens May 3.

Van Alexander, who has been conducting show at Slapay Maxie's, was slated to debut his new dance combo at that niter April 5. Van will be remembered a co-writer with Ella Fitzgerald of *A Ticket, A Tasket*. He's been doing radio and studio work here.

Horace Heidt airshow and band to the coast for four or more broadcasts from Hollywood starting April 3. Also doing one-niters, theater dates, and a concert while in this territory.

Benny Goodman did a string of platter sessions for Capitol before leaving here for eastern and European dates. Brother Irving Goodman sat in on trumpet for Nick Travis during waxings. Other changes in line-up: Bob Dawes, baritone, for Larry Molenelli; Bill Byers, trombone, for Milt Bernhart. Permanent replacement for Travis not set at press time.

Jan Garber closes long run at Biltmore Bowl May 25, opens at Catalina Island May 27 for 10 weeks. Chuck Foster succeeds Garber at Bowl.

Bud Scott, dean of New Orleans jazzmen, who has been out of the

Kid Ory band during illness, sat in for a few sets recently at Beverly Cavern. Drew huge welcome. Returns as regular as soon as health permits.

Harry James, following a contest limited to simon-pure amateurs, tagged two unknowns for singer spots with his band. Winners Bonnie Lou Albee and Laverne Hicks join HJ when band returns from current tour to open summer season at Casino Gardens June 3. Paul Martin band sharing Casino stand with Merwyn (Ish Kabibble) Bogue as Dick Stabile went east with air show.

Art Wenzel ork dishing out hoe-downs for Thursday night square dances at Horace Heidt's Trianon ballroom, which had been lighting up Saturdays only with territory bands.

- Aragon ballroom—Vic Lombardo.
- Beverly Cavern—Kid Ory.
- Beverly Hills hotel—Ted Fio Rito.
- Biltmore Bowl—Jan Garber.
- Casino Gardens—Paul Martin, Merwyn Bogue.
- Charley Fay's—Alley Brown.
- Club's—Jack Nye, Ross Tomset.
- Club 47—Zutty Singleton.
- Cocoanut Grove—Leighton Noble.
- Condon club—Lee Young.
- Hangover club—Red Nichols.
- Hocomb—Eddie Oliver, Lorraine.
- Monkey room—Pete Daily.
- Palladium—Gene Krupa.
- Riverside Ranch—Tex Williams.
- Slapay Maxie's—Van Alexander.
- Swan Supper club—Bob Keene.
- Wingy's—Wingy Manone.
- Zurek's—Lefty Johnson.

Down Beat covers the music news from coast to coast.

Green Scores



Hollywood—Oscar-orchid Johnny Green displays an irrepressible grin as he poses with his newly acquired trophy. Green won the 1948 Academy award (in collaboration with Roger Edens) for the best scoring of a musical picture, *Easter Parade*.

Empire, Berg's, Be-Bop's Hollywood Homes, Close

Hollywood—With folding of the Empire room, Vine street nitery launched a few months ago as a west coast home for bopists and devotees of progressive jazz, and darkening of Billy Berg's, once Hollywood's No. 1 hotspot, it appears that barnyard bounce is about the only form of music that will pay off consistently in this locality. Affairs for squares are bustin' out all over.

(See Page 1)

However, for those on the solid side, it can be reported that Red Nichols (Hangover), Pete Daily (Monkey Room), Wingy Manone (Wingy's), and Kid Ory (Beverly Cavern) were still holding forth at their respective spots with music which, if dated, is at least true to its followers, in its fashion.

Closing of the Empire, which never looked too sound as a financial venture, was not unexpected. The enterprise was launched by Carlos Gastel, personal manager to Woody Herman, on a deal in which the door charge provided for the cost of the band. Paul Kalmonowitz, operator of Tom Breneman's restaurant, which housed the Empire room, collected his share from the diners and drinkers.

Gastel withdrew at the close of Herman's engagement and the idea looked sound enough for Gene Norman, KFWB platter and concert impresario, to come in under an arrangement in which it is understood he took the admission money and set his own deals with the musical attractions.

Armstrong Really Big

Curiously enough, the all-star unit headed by Louis Armstrong, the last attraction to play the Empire, actually made money. A good source reported the Armstrong combo was guaranteed \$3,250 or 40% of the bar business for a 10-day stand and that it took out close to \$4,000. Decision to close the spot was made before Armstrong's opening, regardless of the outcome, said Norman.

—gem

Doris Day Added To YMWH Cast

Hollywood—Doris Day, former Les Brown singer who jumped into the top movie bracket since she was signed by Warner brothers, has been added to the cast of *Young Man With a Horn*, long-awaited screen version of the Dorothy Baker novel suggested by the life and music of the late Bix Beiderbecke.

YMWH movie will not be a film-musical, will follow the book as "closely as possible," according to scripter Carl Foreman and producer Jerry Wald. Studio spokesman said Doris may sing some songs incidental to story but otherwise will have a straight role.

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Laine Draws Coast Crowds

Portland, Oregon—Last month, during a one-niter at Jantzen Beach ballroom, Frankie Laine drew 3,447 paying customers, with a gross of \$7,440.43—an all-time high except for one wartime TD date.

Laine returned to L.A., after a highly successful string of coast engagements (sponsored by wily Vancouver op Sandy DeSantis) and began a seven-week series of NBC airers April 28 in Hollywood. Frankie will share Thursday night billing with Peggy Lee. It's Chesterfield's tab.

The singer's personal manager, Seymour Heller, hinted at plans for a "very unique" video-AM package, starting Laine, which will be sold for sponsorship in the east this fall. Laine's most recent flicker, *Make Believe Ballroom*, has hit most cinemas by now. No other celluloid plans for the vocalist at writing.

First Postban Session

Laine held his first recording session since the ban, April 28, in L.A., for Mercury. Pianist Carl Fischer supervised the dates. Tunes etched were: *You're Just The Kind* (an original by Fischer); *Georgia On My Mind*; *Now That I Need You* (a newie by Frank Loesser); and *What Could Be Sweeter* (by Laine and Fischer). Pre-stime plan called for using sidemen Babe Russin, tenor; Lou Singer, drums; Phil Stephens, bass; Zeke Zarchy or Ziggy Elman, trumpet; Willie Schwartz or Claude Lakey, alto. Laine's next Mercury cutting date will be held in L.A. on June 13.

Laine went into L.A.'s Cocoanut Grove April 26 for one month. He'll play one-niters through June 15, entering Loew's State theater, St. Louis, June 16, for a week. Frankie will appear in Winnipeg, Ont., June 25, going into the Oriental theater, Chicago, June 30, for three weeks. Laine is booked solid through October 12.

—Ted Hallock

Paige With Martin

Hollywood—Janis Paige, recently released by Warner Brothers studio where she was one of the top name players, has signed to do a theater tour with Freddy Martin's band. First date with Martin unit was scheduled at Omaha's Orpheum starting April 15.

Why Not?

Oakland—The monster sign atop the Auditorium here (which houses an arena on one side and a theater on the other) caused lots of laughs with its twin billing of *JATP* and a religious revival. Sign read:

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Put Something In The Pot, Boys!

There has been considerable screaming of late among operators, bookers, musicians, and entertainers about the 20 per cent federal tax on cabaret checks. A concerted movement is developing for a lobby in Washington to fight for repeal of it, or at least reduce the bite.

We're in favor of this and hope congress does something about it. Undoubtedly the tax has reduced attendance in such places of amusement, especially since economic conditions have grown more rugged. And this directly affects the employment and income of musicians as well as of other artists.

We do not believe, however, that reduction or elimination of it will be the cure-all for the bad time most of us are having currently. We got a letter from a chap the other day who observed: "The only trouble with this and many other businesses is that too many persons have forgotten it takes work to make anything go!"

Let's face it. We all got pretty soft during the war. Money was plentiful and easy to get. Most businesses were bulging with war profits. The public was on an entertainment binge. All merchandise was so scarce you could sell anything, even mediocre talent. Nobody had to snare customers, just open the door and they fell into the place.

So it's time, as that radio comedian says, to put something in the pot. For example, many leaders these days are envious of Spike Jones, who is so accustomed to packing them in on his tour that he believes he's laid an egg if they aren't turning them away at the door!

But they lose sight of the fact that Spike is one of the hardest working band leaders in the business. His personal schedule, with seven shows a week in addition to his weekly radio show, is an extremely rigorous one. Spike has been working so hard ever since *Der Fuehrer's Face* clicked seven years ago, that he long since climbed on the water wagon in order to keep up the pace.

Never satisfied with the performance of his fabulous troupe, Spike is constantly changing numbers, adding new ones, rigging up new tricks and gimmicks. He has enough new material on hand right now to build a completely fresh show for the fall. As a result, he can return to any city within a month of an appearance and sell out the house again.

Ernest Byfield, the Chicago hotel operator, is a hard worker, too. His College Inn in the Hotel Sherman is slipping like other spots in the Windy city. Ernest doesn't like the federal tax, either, and has been opposing it consistently. But he did more than scream about the tax.

He dreamed up an idea about building a floor show around the life and music of a famous composer. The first one, *Salute To George Gershwin*, cracked the ice and did so well that it was followed with the current one, *Salute To Cole Porter*. During the last week of March, while all other Chicago bistros were taking their worst licking in years, with Lent and all, a new gross record of \$27,000 was piled up in the College Inn.

But you have to put something in the pot, boys!

Gene To Vancouver; TD, Others To Follow

Vancouver, B. C.—Gene Krupa will one-nite here May 24. That's according to the British American artists. And they say Tommy Dorsey and other top talent will fol-

low later.

The Ink Spots will follow Frankie Laine to the Palomar supper club, with Nellie Lutcher due in the future. Ted Lewis trails Lena Horne at the Cave club, with Sophie Tucker and Gracie Fields in for two-week stints after the Lewis stand. —Mark Paice

CHORDS AND DISCORDS

Charlie A Natural

Roslyn Heights, L.I., N.Y.

To the Editors:

Barnet's band, while it does play in a bop vein, is free from the ponderous, complicated arrangements so closely associated with Kenton and the late Glenn Miller.

Glenn's band, which never played bop, was similar to Kenton's recent band in that it was rehearsed with the precision of a Notre Dame football team. Glenn produced the most successful band the music business has seen; a well-drilled group of competent musicians playing thrilling, exact arrangements. Yes, the music was great—the box office receipts proved that—but even at its best it was rigid and cold. In short, it lacked a soul.

Kenton's music certainly didn't lack a soul, but it usually got so wrapped up in what it was trying to prove it ended up being just plain confusing.

The Mab's Mob plays stuff with plenty of soul—and guts, too! In fact, Barnet couldn't have a bad band, one that lacked a solid, precise beat. Ever since his terrific group that rocked the Famous Door, his music has always carried you along by its sheer power and drive.

In my opinion, the present Barnet band is the best one Charlie has ever had. The sections agree on what they're doing, and as a result the organization works as one well-integrated whole.

John B. MacBride

Harms All Wet

New York

To the Editors:

Who do Harms think they are, to be telling Barnet his arrangement of *Rhapsody In Blue* can't be played? It's far better than Glenn Miller's and Charlie is giving it new beauty and character. Take a poll and see how wrong Harms is about C.B. hurting the *Rhapsody*. Lawrence A. Roberts

In Perpetuity

San Antonio

To the Editors:

The story in the March 25 *Down Beat*, *Beneke Mourns Strings: To Get More Millerish*, is one of the most interesting I have read. Our Fort Worth kid, Tex Beneke, is doing one of the greatest things that could happen to a wonderful organization. It's about time he got down to some good old Miller style.

Hats off to Paul Tanner, who stayed with the Miller-Beneke bands through all these years. If Tex does retire in five years, why not have Glenn's brother Herb take over? After all, all band leaders don't have to play those so-called "solos." This has ruined plenty of bands.

And since Ray Eberle has disbanded, this would be just the time for him to join Tex. Ray has a good voice and all he needs is a great band to back him up. So come on, Tex, and give the public what it deserves.

Curtis Short

Herb Miller Defended

Salinas, Calif.

To the Editors:

Herb Miller is now in Pacific Grove, Calif., and playing and teaching in the surrounding area. As far as I know, he has been here for the last four years or so, as I have played piano and arranged for him off and on during that time.

Tex (*Down Beat*, March 25) seems to think that Herb lacks force in his playing. Well, maybe he did then, but he doesn't now. In addition to his dance work and teaching, Herb also plays first chair in the Monterey county symphony. Anyone who can play the *Inflammatus Et Ascensus* from

Hooray For Hollywood



"Couldn't the boys look just a bit happier?"

RAGTIME MARCHES ON

NEW NUMBERS

ANTALIK—A daughter, Lealie Louise, to Mr. and Mrs. Edward Antalik, recently in Bridgeport, Conn. Dad is leader.

BERGER—A son, Robin, to Mr. and Mrs. David Berger, March 8 in Newark, N. J. Dad manages Adams theater there.

BRANDON—A son, James David, to Mr. and Mrs. David Brandon, recently in St. Louis. Both parents are musicians.

EAGLE—A daughter, Nikki Caryn (7 lbs., 2 oz.), to Mr. and Mrs. Jack Eagle, March 20 in New York. Dad is former Georgie Auld, Henry Jerome, and Boyd Raeburn trumpeter.

GILBERT—A daughter, Wendy Louise, to Mr. and Mrs. Jerry Gilbert, recently in Excelsior Springs, Mo. Dad leads ork at the Elms hotel there.

JACQUET—A daughter, Barbara (5 lbs., 15 oz.), to Mr. and Mrs. Illinois Jacquet, March 26 in New York. Dad is tenorist-leader.

JAMES—A son to Mr. and Mrs. Jimmy James, December 20, 1948, in Boston. Dad is tenor saxist with Johnny Long.

KNOBLE—A son, Lawrence Dean (6 lbs.), to Mr. and Mrs. Warren Knobie, March 16 in Elmhurst, Ill. Dad is arranger for Wayne King and teacher of the Schillinger system at the Roy Knapp school in Chicago.

MICHO—A daughter, Andrea Lee (5 lbs., 12 oz.), to Mr. and Mrs. Vincent Micho, March 16 in Chicago. Dad plays tenor sax with Dave LeWinter's ork.

WAYNE—A son to Mr. and Mrs. Phil Wayne, March 4 in New York. Dad leads band at the Biltmore hotel.

WOLFSON—A daughter to Mr. and Mrs. Joe Wolfson, March 18 in New York. Dad is with the William Morris agency.

ZORR—A daughter, Pamela (7 lbs.), to Mr. and Mrs. Al Zorr, March 29 in Roanoke, Va. Dad plays tenor.

Palumbo Out Of Click?

Philadelphia—Frank Palumbo, whose Click has been a steady stand for name bands, is reportedly preparing to bow out of the club's operation. Purchaser would be William Levine, owner of New York's Brass Rail, who plans to continue the name band policy. Palumbo may be associated temporarily with Levine in the club's management.

Rossini's *Stabat Mater* the way Herb did with the symphony a while back certainly doesn't lack force.

As for him not playing with the Beneke outfit, from what he's said to me from time to time, he doesn't want to go on the road again.

Gene Nielsen

TIED NOTES

FLAHERTY-TURNER—Jesse Flaherty, organist, and Dorothy Turner, March 8 in Santa Monica, Calif.

ISCIANA-CULBRETH—Frankie Isiana, musician, and Martha Culbreth, co-owner of the Carolina Music company, March 6 in Dillon, S. C.

NEVINS-BARR—Morty Nevins, Three Suns accordionist, and Helen Jane Barr, March 6 in Norfolk, Va.

FINAL BAR

ARCIERI—Emil Arcieri, 47, clarinetist with the Boston symphony, March 18 in Boston.

BENNETT—Harry Bennett, 71, pianist and orchestra leader at the old Tony Pastor, Proctor's, and 125th street theaters in New York, March 20 in Seaside, N. Y.

HERZBERG—Max Herzberg, 67, pianist and teacher, March 20 in New York.

KAPP—Jack Kapp, 47, president of Decca records, which he organized in 1933, March 25 in New York.

KLEIN—Louis P. Klein, 86, trumpet player, March 24 in Utica, N. Y.

MCCARTHY—Harry McCarthy, 63, violinist and first leader of the Abbey theater ork, March 21 in Waterford, Ireland.

MCLATCHIE—Kenneth McClatchie, 80, trombonist with Don Pablo's ork, March 10 in Detroit.

MYERS—Mrs. Lillian Cole Myers, 86, pianist, drummer, and leader of one of the first women's orchestras, March 16 in Cleveland.

SHERMAN—Frank Sherman, 61, one-time singer and operator of his own club in Chicago for 20 years, March 21 in Chicago.

STYLES—William J. Styles, 89, cornetist and bandmaster, March 21 in Yonkers, N. Y.

LOST HARMONY

ILLE—Jimmy Ille, trumpet and trombone with Henry Buase, and Gerrie Ille, recently in Los Angeles.

WHERE IS?

CHICK BULLOCK, singer, who recorded in the '30s with Dick McDonough and his own pickup groups.

SAL CARSON, had his own band of the Hotel Utah, Salt Lake City, in the summer of 1947.

BETTY COX, singer, formerly with Paul Moorhead's band in Omaha.

PAUL DAVIS, of publishing company in Hollywood.

HOWARD FREDERIC, had band at the Heberg Resort in California in '46 and '47.

BETTY LAFLEUR, singer once with Gene Krupa.

ALEX MASSIE, tenor, formerly with Charlie Spivak.

EDDY SPIEGEL, arranger and pianist from Philadelphia.

EDDIE STARHA, accordion, formerly with the Pete Eastman trio.

WE FOUND

BUCK ASHBAUGH, formerly with Lloyd Lubrie, now recovering from illness in Knoxville, Iowa.

PHIL FORD, now doing solo work in San Francisco area, recently at the Villa La Paiz in Oakland, Calif.

LOU SADA, tenor saxist, back with the Ray Anthony band under name of Lou Sardines.

TONY ZIMMERS, tenor saxist, with the air force band at Tyndall Field, Panama City, Fla.

Joyce Lacy A Capable New Dixielander

By Sharon A. Pease

Chicago—Local and national recognition has had nothing to do with the unusual success enjoyed by Joyce Lacy. Rather, this industrious gal has won her "equal rights" through the judgment and approval of male musicians and critics. She is currently holding down the keyboard assignment with Doc Evans' popular band. (Her husband, Johnny McDonald, plays sax with the group.)

Regarding Joyce's ability, Evans said, "She is a very capable musician and was chosen because she outranked a score of artist candidates for the job. I am proud to have her as a member of my organization."

Joyce is a native of Malden, Mo. Probably much of her musical talent was inherited from her parents, who were both amateur pianists. She began studying music when 7 under the tutelage of Mrs. Florina Morris, who was also Jess Stacy's first teacher. Six years of serious study resulted in a fine classical background and a good foundation in harmony. At 10 she became interested in dance music and displayed unusual ability in improvising. "Mrs. Morris realized jazz music is truly creative and encouraged my efforts," Joyce recalls.

"Later I became active in school music and acted as pianist with the high school orchestra. Improvement in dance styling came through listening to the scores of the motion picture musical productions which were popular during that era." When 15 she began playing with territory bands and was soon rated the best dance pianist in that locality.

"When I was 18 I moved to Flint, Mich.," Joyce says. "My older brother was living there and thought the musical opportunities would be greater. During two years in Flint I worked with various groups and visited the jam spots at every oppor-

tunity. I also learned that other musicians improved their styling by listening to phonograph records, and I spent a considerable amount of time studying the recorded works of my favorite pianists."

Joyce moved to Detroit in 1938 where she continued to work with bands and in solo spots. She soon developed a fine local reputation and became known as one of the few women who "plays like a man." She remained in Detroit until early this year, when she came here to join Doc Evans' band.

Joyce's conventional and thorough background and training have given her the necessary technical proficiency to do a top job in any idiom, from the classics to pop. Still, as with many versatile performers, her personal preference is for Dixieland. As a style example she has chosen an original blues. The harmonic pattern of the 12-measure chorus is arranged on the pure blues form of tonic, subdominant and dominant. Minor seventh intervals, occasional flattened thirds, and passing off-beat harmonies are used to enhance the blues formula.

Three Sections

Melodically, the chorus is divided into three separate four-measure sections, each with its own distinctly different, yet related, motif (melodic germ). This forms a continuous melodic flow resulting in a satisfying and interesting 12-measure theme. The half-step dissonances in measures five and seven are especially characteristic of the early New Orleans type blues. The motif of the third section in the chorus (including second ending) has been used as the basis for an especially clever introduction.

Joyce is a very fluent improviser and seldom repeats an improvisation in exactly the same way. However, her musical form, harmony, and sequential resolutions are always logical and in good taste. She has that rare ability to grasp the emotional factors of the moment and is at her very best while playing with others in the spirit of a jam session.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, Suite 715, Lyon & Hoyle Bldg., Chicago 4, Ill.)

Your next copy of Down Beat will be the issue of May 20 on the newsstands May 6.

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THE HOT BOX

Pops Still Going Strong After 50 Years In Jazz

By GEORGE HOEFER

Chicago—George (Pop) Foster, bassist on the Hot Box's All Star band, will be 57 years old May 19th. Pop says this birthday coming up will mark the completion of 50 years in jazz music. There isn't a jazz musician active today who can boast of half a century of playing and still go as strong as Pop right now.



George

Born in 1892 at McCall, La. (near New Orleans), Pop first took up cello while other kids were getting ready to enter grammar school. His family was all musical and they had a little band of their own that performed for the neighbors. By the time he was 13, George was beating it out on a string bass in professional style. The first non-family group he played with was Roseals orchestra in 1906.

The Early Days

During the early brass band days, Foster was with the Eagle band, Magnolia band, and others. His musical life has followed the trail of jazz history from New Orleans to New York. Riverboat days were spent with Fate Marable's Jazz-E-Sax band on the steamer Capitol, where he played with Louis Armstrong, Johnny St. Cyr, and Johnny and Baby Dodds. He later played with Charles Creath in St. Louis, Kid Ory in a California taxi dance hall in 1923, King Oliver in Chicago, and joined Luis Russell's orchestra in New York in 1929.

Pop gets the credit for re-introducing the string bass to jazz instrumentation. While on the boats he played the tuba, as it had been tending to replace the string bass. When he was with Oliver in Chicago he turned to string bass again and got such incredibly powerful rhythms that the band requested him to continue using the string instead of the brass bass. When he joined Luis Russell he learned to read music.

Stays In East

After leaving Russell in 1934 he made his headquarters in New York and has since that time taken only jobs in or around the east. He has made many records with such luminaries as Mezz Mezzrow, Louis Armstrong, Luis Russell, Oliver, Jelly Roll Morton, Fats Waller, Red Allen, and just about everybody in jazz except Duke Ellington. Pop has played more than his share of jazz concerts from Philadelphia to Boston.

The Hot Box, speaking for all Dixieland jazz fans, takes this opportunity to offer congratulations to a great jazzman on this, his 50th anniversary in jazz. May he continue to slap the bass for many

years to come like he did on J. C. Higginbotham's Give Me Your Telephone Number.

FOREIGN JAZZ: George Lukacs of Budapest, Hungary, writes that jazz is getting sparse in his homeland. Outside of Budapest there is nothing to hear. Joe Turner, piano player formerly on 52nd Street, is now playing the Savoy bar and keeping jazz fans happy. At the Colonial bar there is jazz by two Hungarian musicians. They are Bubi Beamter, doubling on drums and vibraphone, and Louis Solymosy at the piano.

Perry Randle, of Chicago, received a report on the jazz situation in Holland from Dick van Rheenen of De Bilt. There is a very good jazz band in Holland: The Orchestra of the Dutch Swing college. It is led by clarinetist Peter Schilpervaast. The Amsterdam Jazz society is active explaining and playing jazz records. All jazz fans there bemoan the fact they can't get any American records.

COLLECTORS CATALOGUE: Donna Morgan, 1123 South Layton boulevard, Milwaukee, 4, Wisconsin. Has just formed a Lionel Hampton-Woody Herman club. She would like any literature or pictures of these two bands.

Tony Wormald, 43 Rosemont street, Punchbowl, Sydney, N.S.W. Australia, wants to contact a record salesman named Freddie who lives in New York city, is 24 years old, used to play clarinet, and an ex-soldier.

T. Davis, 145 Middle Street, Walker, Newcastle-on-Tyne, 6, England. Interested in obtaining current releases by Woody Herman, Stan Kenton, and Jazz At The Philharmonic.

Ken S. Harrup, 137 Henniker road, Stratford, E 15, London, England. Wants a red haired pen pal who likes Stan Kenton, Woody Herman, and be-bop.

New York—A new link in the coast-to-coast chain of Variety Clubs, will be opened in Manhattan. It is expected to have a membership of 2,500 drawn from theatrical, film, radio, and music circles.

Smitty's Three Tram Sextet Snug In Anchorage



Anchorage, Alaska—Predating the Bill Harris—Shelly Manne experiment with three trombones, and still going strong, is Smitty's sextet, one of the top combos in this area. Library consists of many special numbers arranged by ex-Pastor piano man Doc Levine, right,

who even can bop I Wonder Who's Kissing Her Now! Trombones are, from the left, Kert Barnes, Skip Moyer, and Bill Smith. Bassist is Whitey Emanuel, drummer in the photo is unidentified one-nite replacement.

Group Finds Happy Home

Boston—The Jerry Arnold sextet finally has found a night spot which will let it play just about what it wants to. And the owner believes in keeping an attraction for at least a year in his large and spacious Valley club. Although in the past the sextet has been noted for comedy routines and strict commercial arrangements, leader Arnold already has started to add bop originals to his library.

Berry Roger is doing all the arranging. It was expected that the patrons of the Valley club would perhaps raise a howl over bop, but instead the group has been requested to play more.

The sextet includes Joe Caruso, tenor; Berry Roger, alto; Dickie Paul, piano; Joey Cordaro, bass; Billy Green, drums, and leader Jerry Arnold, trumpet and vocals.

Once again, Wally's Paradise has lost its female impersonators. The law stopped all night spots from using them. It is now expected owner Wally will return to his jazz policy and give the Jimmy Tyler combo top booking in the spot.

AROUND TOWN: Vocalist Judy Valentine has cut four sides for MGM records. . . Syd Ross is the new leader of the Rio Casino house band. . . Paul (Fat Man) Robinson featured in the Rio Casino's lounge.

The Pirate's Den in Brockton has the Four Horsemen. . . Latin Quarter in Fall River features some of the top jazz names on Sundays. . . The Boston Jazz club will promote sessions at the Fensgate.

Fred Guerra's large band con-

Cincinnati Jumps

Cincinnati—The State theater here, which started stage shows with Duke Ellington on April 8, followed with Louis Armstrong for a week, had Count Basie coming in May 20, and Louis Jordan June 10, both for one-week stands.

of the Savoy this month. . . The Charlie Barnet recent appearance here created much excitement but no large audience at Framingham. . . The Sabby Lewis band cut four sides for Mercury.

—Ray Barron

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Devils And Descants

By Michael Levin

New York—Long before Harry James there was the problem of the man who could play anything he wanted, but couldn't decide on what he wanted to play, and ended up playing too much.

In every art, there is the eternal and bitter scoffing about the man with reams of technique and "no heart." The Dixie boys currently pronounce loftily that the bop-pians are fleet but utterly lacking in the necessary emotional innards. In the symphony world, longer but equally savage pronouncements are tossed around about the lack of musical sensitivity shown by some prodigiously endowed technical musician.

The trouble is, of course, that in every case you arrive at imponderables which are almost completely a question of personal taste. I will tangle lightly with one of these matters just to show you how easily detached and flyable becomes the fur.

Columbia has an album by

duo pianists Virginia Morley and Livingston Gearhart which is selling briskly. This husband and wife team are well known as Fred Waring artists, had extensive training in France, and the benefit of Mr. Gearhart's arrangements, similar to his Waring scores.

Their playing is accomplished, slickly done, and yet to me seems to be quite as unlikeable as anything you might find in this medium.

For the reasons, I can only refer you to a double piano team who won some fame in Hollywood at the Gala, are currently causing considerable New York talk playing post-theater sessions at the Blue Angel.

Eddie and Rack are not as accomplished in their technique as are Morley and Gearhart. There are occasional clinkers, some of Rack's jazz ideas are a bit strained, and there is not much of the suave slickness that has become a byword in double piano playing.

However they are past masters at the art of exploiting melody. Whereas in the Morley-Gearhart album, *Stardust* has a stiff, almost ricky-tick quality to the lead line, Eddie and Rack perform this same old chestnut with a lingering

Roanoke Gets New Bookers

Roanoke, Va.—What's needed? Just good competition.

And maybe there'll be more of it here now that the city has another booker of name talent. To now, Gerald Glass has been the only consistent booker of top names. So Horace Fitzpatrick, of WLSL, and Tom Hughes, announcer at the same station, decided to do something about it.

Under the title of F and H amusements, they promise changes of tempo in the future. Their first booking was the Claude Thornhill ork for a one-niter April 21.

The Rockledge club, closed for the winter, due to reopen under management of Cornwall Peverall.

... Jimmy St. Clair, his piano and orchestra, at the Colonial Hills club weekends. ... And the Leonard trio still playing for dancing at the Normandie inn.

—Buddy Phelps

Odom Makes It



New York—All the way from Honolulu to New Jersey, non-stop and solo, and Capt. William P. Odom celebrated his flying feat at the mammoth Bock Beer festival here. Cab Calloway introduced Odom to the thousands jamming the 165th Infantry armory for the party, which also celebrated the return of bock beer to industry-wide production.

Fall River Looks To Names For Sessions

Fall River, Mass.—Jazz and bop sessions that have been going on Sunday afternoons all winter at the Latin Quarter will wind up soon, with hopes of getting Charlie Barnet, Gene Krupa, and Roy Eldridge for at least a few sessions.

In recent weeks, Charlie Parker, Howard McGhee, Cozy Cole, and Kai Winding have appeared as guest soloists, with big crowds in attendance from Fall River, nearby Providence, New Bedford, and Newport. Dave Swerling's sextet with Nicky Peters, tenor, still holding forth at sessions.

At the nearby ballrooms, Lincoln Park had large crowd for recent one-niter by Tommy Dorsey. Booked for the near future are Harry James and Charlie Spivak.

—Howie Leonard

Big Milwaukee Jazz Club Set

Milwaukee—Starting on a one-man campaign to disprove the fallacy about Milwaukee's polka leanings is Shorty Moore, WEMP disc jockey, who's organizing a jazz club which will assume citywide coverage. Aims of the organization are to support all forms of jazz, civic activities, and promote interracial understanding.

Moore, who has a jazz show every Sunday from 10 to 11:30 p.m., said the whole thing began as a gag. But after he received such a tremendous response to his announcement—200 members in one week—he made serious plans.

By organizing afternoon dances and jam sessions, Moore feels the club will do much in helping to combat delinquency as well as promoting music interest.

Palmer Moves

Jimmy Palmer's band, playing to weekend crowds at the Roof ballroom for the last month, moved to the Rice hotel in Houston for a four-week engagement.

The resourceful Palmer band has in its books a show that turns out to be a terrific selling point for hotel jobs. With this, plus musical appeal, Palmer can look confidently toward television.

Doing good business at the Circle lounge is the Nick Harper trio, who were originally booked for two weeks. That was five months ago. Trio consists of Elmer Schmidt, vibes and piano; Billy Otten, guitar and bass, and Harper, violin and bass.

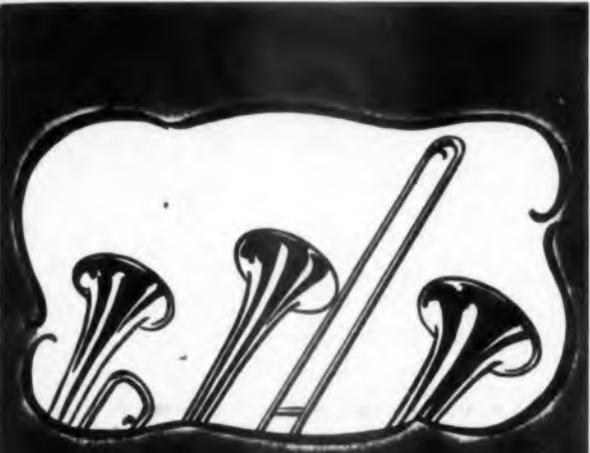
The Riverside theater has booked Lawrence Welk May 5 and tentatively Guy Lombardo May 26. . . Quintones returned to the Volina room of the Hotel Kilbourn April 2 for a month. . . Art Kassel opened at the Empire room April 5 for three weeks.

—Shirley Klarner

Kats Leave Club 11 For Kenosha Patio

Waukegan—The Musik-Kats, at the Club 11 here for six months, have been replaced by the Eddie Straight trio, a more commercial group.

At press time the Kats were headed for the Patio in Kenosha. Group consists of Bob Siver, trombone and leader; Jerry Sommers, tenor; Don Busch, piano; Don Hamlin, drums, and Al Bujan, bass.



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COMBO JAZZ

Castle Jazz Band

- || Kansas City Stomps
- || Dark Town Strutters' Ball
- || Tiger Rag
- || No Bop Hop Scop Blues

The last *Down Beat* carried a story on the Castle Jazz band, a newly organized small band group dedicated to the proposition that all men should play two-to-a-bar. They get the sound all right with the usual trumpet, clarinet, and drums, plus banjo and brass bass, but enjoyment of their happy antics will depend entirely upon your affinity for things Dixieland.

As one who can find a modicum of pleasure in such as this, we suggest that even more emphasis be put on ensemble, at least until the soloists get sharpened up. All in all, it's happy jazz, though, to be listened to with a loaf of bread, a jug of wine, and thy good fellows. (Castle 8, 9, 10, 11.)

DANCE

Harry Kiorlick Tangos for Two

- || Poema
- || Milondita-Addio
- || Dorocho Viejo
- || Adios Muchachos
- || Orchids in the Moonlight
- || Juromo
- || For Que
- || La Comparita

Album rating—J J

Fred Astaire and MGM are collaborating in a foul plot to repopularize the tango in America, and Kiorlick's album is the opening gun. Enclosed therein are eight (8) of the most popular tangos plus a free ticket to attend one of the classes of the Astaire Dancing school.

We think the tango is nowhere as a dance but definitely somewhere as mood music. Hence the charitable feeling towards studio maestro Kiorlick's well-performed, if unoriginal album. (MGM album 39.)

Xavier Cugat

- || Con Marcus
- || Peter, Peter, Pumpkin Eater

Marcus is a ponderous guaracha with much "icka-chicking" by the vocal ensemble. *Peter* is a novelty guaracha which (it says in small print) was arranged by Curig. You wanna bet? (Columbia 38389.)

VOCAL

Johnny Mercer

- || Glow Worm
- || I've Been Hit

Two more novelties in Mercer's gravelly style. *Worm* lends him the support of Alvin Rey and the Blue Reys, while *Hit*, the Babe Russin tune, is with the perennial Pipera and Weston. (Capitol 15412.)

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A Kiss in the Dark
I'm Falling in Love with Someone
Thine Alone
Gypsy Love Song
When You're Away

Album rating—J J

In his own distinctive way, Goodman is a past master at re-creating the old feeling that goes along with nostalgic operettas and the like. But with fuller harmonies and orchestration he improves on yesterday. This is strictly FM music and pretty old stuff at that, but there are still a few of us who can get reactionary long enough to sit down and enjoy a spot of it when the mood strikes. Recording and performance: excellent. (Victor album C-179.)

Words and Music

- || *Thou Swell*
- || *I Wish I Were in Love*
- || *Where or When*
- || *The Lady Is a Tramp*
- || *There's a Small Hotel*
- || *Johnny One Note*
- || *Manhattan*
- || *Where's That Rainbow?*

Album rating—J J

The economy features of transcribing wax directly from a movie sound track are probably considerable, but the end result usually falls short of recording studio perfection. In this case, it's the Rodgers and Hart score from MGM's Technicolor musical with a galaxy (is that the word they use?) of big name stars.

June Allyson sings *Swell*, Mickey Rooney does *Manhattan*, Judy Garland sings *Johnny*, and they both do *Wish*, Betty Garrett vocals *Hotel*, Ann Sothern is on *Rainbow*, and Lena Horne does both *Where* and *Tramp* and, incidentally, provides the best sides.

These are musical production numbers, of course, and the tunes are top grade, especially *When, Hotel*, and *Swell*, but film stars are usually better actors than singers, and the whole effect is too much like that which makes you fall asleep in a movie. (MGM album 37.)

Vaughn Monroe

- || *I Don't Lie to Me*
- || *A Senorita's Bouquet*

Vaughn and the M.M.'s wade through the trite *Lie* in their tried and true format, and then he takes on the fast appearing intervals of *Senorita's* by himself and does a relaxed job on a tune that easily could sound labored. (Victor 20-3343.)

Symbol Key

- || || || || Tops
- || || || Tasty
- || || || Tepid
- || || || Tedious

CONCERT

Al Goodman
Franz Lehar Memorial Album
The Merry Widow Waltz
Vilja
Love Is a Pilgrim
Say Not Love Is a Dream
Are You Going to Dance?
The White Dove

Album rating—J J

The throaty soprano and hefty baritone voices respectively of Eileen Farrell and Charles Fredericks, plus Al Goodman and a sextet of Lehar's most popular and overworked selections, all combine to produce a fairly musical if somewhat dull show album. For lovers of light opera and the good old days. (Victor album P-236.)

Peter Yorke

- || *Songs to Remember*
- || *Somewhere a Voice Is Calling*
- || *Love, Here Is My Heart*
- || *Just a Wearyin' for You*
- || *Songs My Mother Taught Me*
- || *By the Sleepy Lagoon*
- || *Intermezzo*
- || *Moonlight and Roses*
- || *Evening*

Album rating—J J

Peter Yorke is an English conductor who may be remembered over here as having done many of the scores for the old Jack Hylton band. His orchestra style, which most frequently is heard in Britain over BBC, is little different from the studio orchestra style as heard in this country, though this album would put him equal to many and superior to some of our staff conductors.

This is an unpretentious collection of old ditties recorded in England which admittedly includes some hackers, but the scores are pleasant and without exaggeration and make for relaxed listening. (Columbia album C-178.)

These disc reviews by Tom Herrick were omitted last issue because of lack of space. Michael Levin will take over in the following (May 20) issue, on sale May 6.

NOVELTY

Paul Weston

- || *The Hot Canary*
 - || *La Raapa*
- Canary is a novelty by Paul Nero whose expert fiddlings can be heard sporadically through the side. *Raapa* is a novelty collection of odds and ends ranging from *The Mexican Hat Dance*, *Three Blind Mice*, *Pop Goes the Weasel* up to and through one of Dizzy's most renowned bop phrases which the brass latches onto for no apparently good reason. (Capitol 15373.)

McPartland Cuts 4 For English Jazzman

Chicago—Before leaving recently for three months in England, Jimmy McPartland cut four sides for Universal records, which will be released in England by jazz fancier Dick Auty.

Tunes recorded were *In A Mist*, *Singin' The Blues*, *Royal Garden Blues*, and *The Daughter of Sister Kate*, an original by Phil Dooley. Added to McPartland's regular unit for the session were clarinetist Duff McConnell and trombonist Harry Lepp.

Shu, Shu, Baby

New York—Bop alto man Eddie Shu has cut four sides for the Rainbow label, with Barbara Carroll, piano; Max Roach, drums; John Levy, bass; Joe Roland, vibes, and Shu on alto and bop harmonica, yet Eddie joined the Cozy Cole group April 1, and is being featured on alto, harmonica, trumpet, and clarinet.

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Atlantic Waxes Benton's Poems

New York—Atlantic records, which has specialized in jazz singles, makes a complete switch with its first album, due out this month. Album will be selections from *This Is My Beloved*, Walter Benton's book of love poems, read by movie actor John Dall.

Vernon Duke has written an accompanying score, to be played by a 28-piece orchestra and a 16-voice chorus, directed by Lehman Engel. Album will be issued on three vinylite discs and also on one micro-groove. Atlantic is headed by Herb Abramson, former director of National records, and jazz critic Ahmed Ertegun.

Dinah To Japan

New York—Dinah Shore has cancelled her scheduled summer date at the Palladium, London, and will go to Japan instead to entertain troops there. Current plans are for her to leave in July with her accompanist, Ticker Freeman. Trip will be made under the auspices of the army.



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Colleen Obliges



Excelsior Springs, Mo.—Strictly on their best behavior, the Jerry Gilbert trio exchange pleasantries with 20th Century-Fox starlet Colleen Townsend, who stopped recently at the Elms hotel here, where the Gilberts have worked for the last two years. Bassist Chick Hayes is on the left, tenor saxist Eric Parsons in the center, pianist-leader Gilbert at right. Colleen sang with the trio that night.

Pres Talks About Himself, Copycats

Chicago—"The trouble with most musicians today is that they are copycats. Of course you have to start out playing like someone else. You have a model, or a teacher, and you learn all that he can show you. But then you start playing for your-

self. Show them that you're an individual. And I can count those who are doing that today on the fingers of one hand." It was the Pres talking. Lester Young, a pioneer of the "new" jazz, whose friends find themselves in the peculiar position of trying to persuade him to tolerate the majority of musicians who can't meet his standards, and, on the other hand, getting others to try and understand the Pres.

"Lester Young has been so misunderstood, underestimated, and generally shoved around," one of them said, "that he almost was pushed out of the field of top active jazz musicians." The tendency is to relegate him to the position of an historical "influence."

Not Ready to Settle
"I'm not quite ready to settle down yet," Lester said. "When I do, I'll stay in California. I have a house there, and I like the weather. My mother, brother, and sister live there, too. I like traveling, though. There's always something new."

The tenor saxist was almost something new himself in Chicago, his four weeks at the Blue Note opposite Sarah Vaughan being the first time in several years that the town really had had a chance to hear him.

Rarer than hearing Lester play, however, is getting him to talk about himself. He has the well-deserved reputation of being uncomfortably shy, and would be content to gaze silently at his pigeon-turned feet rather than talking that horn.

"My father, William H. Young, was a carnival musician. He could play all the instruments, although he liked the trumpet best. He taught voice, too, and kept up traveling with carnival minstrel shows and teaching music until he died, in the '40s."

"I was born in New Orleans,

Aug. 27, 1909. My mother, Lizetta Grey, lives in Los Angeles now. I stayed in New Orleans until I was 10, when my sister Irma, brother Lee, and I went to live with my father. He took us to Minneapolis, where we went to school. During the carnival season, we all traveled with the minstrel show, through Kansas, Nebraska, South Dakota, all through there.

Plays Drums
"I played drums from the time I was 10 to about 13. Quit them because I got tired of packing them up. I'd take a look at the girls after the show, and before I'd get the drums packed, they'd all be gone."

"For a good five or six years after that (Ed. Note: Don't try to make Lester's time estimates jibe. They don't.) I played the alto, and then the baritone when I joined Art Bronson's band.

"Ran away from my father when I was about 18. We were in Salina, Kans., and he had a string of dates down through Texas and the south. I told him how it would be down there, and that we could have some fine jobs back through Nebraska, Kansas, and Iowa, but he didn't have eyes for that. He was set to go."

"Art Bronson and his Bostonians. Played with him two or three or four years. He lives in Denver now, and all the men in the band've got families, like to stay close to home—all except me. Anyway, I was playing the baritone and it was weighing me down."

"I'm real lazy, you know. So when the tenor man left, I took over his instrument. But we stuck to Nebraska and North Dakota. Only time I went through the south was with Basie, and it was different then."

"I worked at the Nest club in Minneapolis when I first heard Basie's band. Band at the Nest wasn't anyone's, really; they gave

Shearing 5, Mary Lou Go Into Cafe Society

New York—George Shearing's quintet replaced Dave Martin's quartet at Cafe Society April 19. Mary Lou Williams and the Golden Gate quartet headed the new show which went in at the same time.

Shearing's group has Margie Hyams, vibes and piano; Chuck Wayne, guitar; John Levy, bass; Denzil Best, drums, and Shearing, piano and accordion. Margie plays piano when George moves to accordion.

it to different people every week. "Used to hear the Basie band all the time on the radio and figured they needed a tenor player. They were at the Reno club in Kansas City. It was crazy, the whole band was gone, but just this tenor player. I figured it was about time, so I sent Basie a telegram."

"He had heard me before. We used to go back and forth between Minneapolis and Kansas City. When I joined the band he had three brass, three reeds, and three rhythm. I'd sit up all night and wait to go to work."

"But Basie was like school. I used to fall asleep in school, because I had my lesson, and there was nothing else to do. The teacher would be teaching those who hadn't studied at home, but I had, so I'd go to sleep. Then the teacher would go home and tell my mother. So I put that down."

"In Basie's band there always would be someone who didn't know his part. Seems to me that if a musician can't read, he should say so, and then you help him. Or you give him his part before. But Basie wouldn't. I used to talk to him about it, but he had no eyes for it. You had to sit there and play it over and over and over again. Just sit in that chair. . . ."

And Then Henderson
"I joined Fletcher Henderson in Detroit in 1934. Basie was in Little Rock then, and Henderson offered me more money. Basie said I could go."

"Was with Henderson only about six months. The band wasn't working very much. Was with Andy Kirk for six months about that time, too. Kirk was wonderful to work for. Then back to Basie until 1944 and the army. "What else happened during that time? You mean like the Condon book? No, it was all music; that's all there was."

Cap Buys 8 Fran Kelly Master Discs

Hollywood—Capitol records has bought eight unused masters from Fran Kelly (sides had been cut more than three years ago for her now defunct Frantone label), two of which carried the singing of Herb Jeffries.

The Jeffries pairing was *Prelude to a Kiss* and *You're Blasé*, backed by a pickup band, with such stars as Willie Smith and Arnold Ross.

Dave Allen Featured
Two other sides featured the voice of former Boyd Raeburn, vocalist Dave Allen—*Black Night* and *Fog*, an original by Miss Kelly, and *Please Let Me Forget*, by Red Callender, who was heard on the date.

Four remaining were instrumentals—*Caravan*, *C-Jam Blues*, *Louise*, *Love for Sale*.

Jeffries, recently split from Exclusive, has inked a new Columbia record pact.

At Capitol, the Pied Pipers, *Beat* poll winners, called it quits after having been with the firm for five years. The vocal group later signed with Victor, where it is understood it will be guaranteed 12 sides yearly.

Exclusive Adds
Exclusive, which recently received its recording okay from AFM, has added Four Hits and a Miss, the Prince Cooper trio, and the Paul Martin band. Rickey Jordan has been dropped.

Before his opening at the Hollywood Empire, Georgie Auld was busy cutting a series of masters for Discovery. Firm also recently inked a three-year binder with Martha Raye, who will be backed by Phil Moore.

Burkhart Supplements Regular Date Schedule

Chicago—With their Mondays at the Nob Hill still bucking Chicago's smoldering night life, Jay Burkhart's band adds Sunday afternoons at the northside Silver Cloud, Belmont and Milwaukee avenues to their schedule of regular dates.

The 18-piece bop crew will start the 3 to 7 p.m. Sunday dates on April 24.

Other Burkhart jobs include: Amvets-sponsored benefit at Hines hospital, April 28, and a cocktail dance for the same group May 21 or 22 at the Hamilton hotel; Easton ballroom, Hammond, Ind., April 30, May 21 and 28; Lake Forest college, May 14; Cuneo Press dance, May 22; St. Rita high school prom, June 4; Morgan Park military academy, June 10, and a Lawrence college frat dance June 11 in Chicago.

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Vaughan-Tatum Concert Tops, But Financial Flop

Hollywood—The Sarah Vaughan-Art Tatum concert with the Stan Kenton All-Stars (as it was billed) at L.A.'s Shrine auditorium was a financial fiasco, but it was a new musical experience for most of the people who attended. No figures were available when this morning-after account was written, and it is hard to judge attendance in the huge hall. However, the lower floor was so sparsely populated that shortly before the curtain went up, those whose \$2.40 tickets put them in the lonely expanses of the back rows, by a sort of spontaneous movement made a mass infiltration of the even-louder expanses of the front rows containing the \$3.60 seats.

No one objected except a few late-comers who arrived to find their seats occupied and whose alterations with stubborn occupants of their reserved seats marred somewhat the first portion of the program, a bop set presented by the bandmen.

The Stars

The Kenton All-Stars on this occasion were comprised of Bob Cooper, tenor; Teddy Edwards, tenor; Art Pepper, alto; Art Farmer, trumpet; Hampton Hawes, piano; John Simmons, bass, and Chuck Thompson, drums.

This outfit, generally regarded as having been hastily thrown together to fill out the program, provided the first of the evening's series of surprises. They turned in the greatest concert performance in the bop idiom this writer has heard here. This writer is not a critic by profession—just a reporter, with neither the inclination nor the space to try to prove what's good and what's bad in music. He is just glad the blood in his old arteries hasn't hardened so much he couldn't feel the excitement in the performances these boys put out.

The top men, in our opinion, were tenorman Cooper, whose solos were marked not only by real beauty but by restraint (Edwards is fine, but tosses in too many tricks), and pianist Hawes, a local youngster who has been struggling for recognition for the past couple of years and who ought to get it after this.

Up Pops Erroll

The next surprise was the appearance of Erroll Garner, the first of two unadvertised attractions. As usual, the little guy who has never been definitely classified by the authorities, managed in his group of numbers to play something that almost everyone liked.

It must be born in mind that about a third of the audience came either to hear Art Tatum, or out of curiosity. These listeners had taken the offerings of the All-Stars with a kind of befuddled tolerance. When the second unadvertised artist appeared you could hear their jaws drop. It was pop vocalist extraordinary Dave Lambert, complete with bald head, huge checkered cravat (you can't call a thing of that proportion a tie), and beard.

During Lambert's "set" (he worked with Garner at the piano) an extrovert movie producer who had been entertaining those around him with his loud-voiced opinions ("I don't think those guys could even whistle a tune") gave up, saying:

"If I was sure THAT man was crazy I could take it. But I'm getting worried about ME!" Mumbling to himself, he walked out.

Sarah Great

Sarah, accompanied by her own pianist, Jimmy Jones, assisted by Simmons and Thompson, came on to close the first portion of the concert. She stuck largely to her recorded hits but avoided such over-worked vocal standbys as *Lover*

Orks To Cut For Vets

New York—Name bands will be used for waxing a series of transcriptions on behalf of the veterans administration, with the approval of the AFM. The series, to be known as *Here's to Veterans*, will be cut during the summer months.

Man, etc. She displayed all the charm, stage presence, and mastery of her medium that makes a great concert performer.

She also displayed some cute little mannerisms that those of us who admired the relative simplicity of her early recordings could get along without—but night clubbers should love.

Art Tatum opened the second portion of the program, but after what had gone before stood out only as what he is—a skillful manipulator of the keyboard.

Sarah came back, and after a few more songs, closed the concert with Albert Hay Malotte's musical setting to *The Lord's Prayer*, which she announced with rare taste, as a "spiritual," and certainly gave it a dignity equal to that of any other singer.

Disc jockey Gene Norman and nitery operator Herman Hover (Ciro's) shared the expense and the honor of giving L.A. its best and most talked-about concert (including "serious" music) to date.

—gem

Sutton Ork Tops Cotton Jamboree

Memphis—Art Sutton's orchestra, one of this town's more popular local organizations, is playing every Wednesday and Saturday night at the Casino ballroom. The Sutton aggregation has also been signed to play for the Cotton carnival Jamboree. This will mark the third straight year the Sutton group has headlined this carnival attraction.

Wayne Gregg and his orchestra opened their first Memphis engagement at the Hotel Peabody Skyway, and are being heard coast-to-coast four nights weekly over CBS.

Martin Deneberger, until recently a partner in the Town House, has been appointed manager of the Silver Slipper club. Les Cooper and his orchestra play for dancing and the floor show.

Memphis Johnny Long and his band, featuring vocals by Billie

Downbeaters 'Rocking' In Salem



Salem, Ore.—Looking just a little like their name, the Downbeaters are "rocking 'em dead" at the Club Combo, their second return engagement at the spot. Left to right above are Johnny Caleffie, guitar; Mizzi Triola, singer; Jim Molan, piano, and Freddy Westcott, bass.

Records Replaced By Live Musicians

New York—Station WMCA has inaugurated a new policy, trimming its heavy schedule of disc jockey programs in favor of live musical features. House musicians, under the supervision of Louis Wacks, are working in trios, quartets, quintets, and sextets.

Nucleus of the musicians, including Wacks, a drummer, are Jerry Shard, trombone and vibes; Merle Pitt, former head of WNEW's house band, violin; Rufus Smith, bass and arranger; Johnny Guarneri, piano; Phil Bodner, clarinet and alto; Sammy Frye, accordion; Allen Hanlon, guitar, and Nicky Tag, piano, trumpet and arranger.

Groups are led by Pitt, Shard, Smith, and Guarneri. All combos are interchangeable except Guarneri's. He is using George Walters, trumpet; Charlie DiMaggio, alto; Leo Guarneri, bass; and Frank Guaristo, drums.

Mundell Forms Trio

New York—Mundell Lowe, guitarist who recently cut out from Dave Martin's Cafe Society quartet, has formed a trio with former Thornhill bass Joe Shulman, pianist Dick Hyman, a protege of Teddy Wilson, and himself on guitar. Sherry Shadborne, who sang in *Inside USA* until it went on tour, will handle the vocals.

Trio's first booking will be in Palm Springs.

Jean Bennett, formerly with Clyde McCoy, continue their fine work in and about the Bluff city.

—Leon Davis

Real Gone Vaughn Composes Winner

New York—Some people you just can't get away from. The army has been running a contest since last July to get an official song. The contest was open to GIs and civilians, drew 1,050 entries and guess who came up with the winning composition—Real Gone Vaughn Monroe.

Real Gone Vaughn emitted an opus entitled *Moon of the—no, wait a minute—that's Men of the Army*. He got a \$1,000 U.S. savings bond for his effort and introduced the song on *We the People* April 5, accompanied by a 20-man chorus from the U.S. army band. Real Gone Vaughn was closer to the mike than the chorus.

Judges for the contest were a group of army music authorities including Guy Lombardo, Phil Brito, Percy Faith, Mark Warnow, and Bea Wain. Although he is generally conceded to have equal stature as an authority, Real Gone Vaughn was not included in the list of judges.

Just because he came in No. 1 doesn't mean Real Gone Vaughn has achieved immortality, however. The top five songs will be "publicized" (that's what it says here) through April 5, 1950, after which the army will choose one official song based on "popular acclaim." May the best fack win.

Clinton, Moore Move To RCA

New York—Intent on returning to the top spot he held in the mid-30s, Larry Clinton has enlarged his band and signed with Victor, the label of his salad days.

He's adding baritone, alto, and trumpet to his present combo and dropping the guitar, bringing the crew to 12 men, plus himself.

Another RCA addition is the Johnny Moore Blazer unit.

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Gray, Glen (Capitol) NYC, 5/6-18, t; (Cavalier) Virginia Beach, Va., 7/16-21, h; Gregg, Wayne (Peabody) Memphis, Out 5/1, h; Gould, Chuck (Slapsy Maxie's) Hwd., nc

Hampton, Lionel (Strand) NYC, Out 5/5, h; Harrison, Cass (Henry Grady) Atlanta, Ga., h; Hayes, Carlton (El Rancho) Las Vegas, Out 7/6, h; Hayes, Sherman (On Tour) MCA; Haynes, Eric (Colgate Aud.) Jersey City, Out 6/27, b

Hecksher, Ernie (Fairmont) San Francisco, h; Henderson, Skitch (Convention Hall) Asbury Park, N. J., In 5/28; (Surf) Virginia Beach, Va., 6/8-9, nc; (Steel Pier) Atlantic City, 8/11-17, b; (Moonlight) Cincinnati, 8/24-30, h; Herbeck, Ray (Last Frontier) Las Vegas, Out 5/5, h

Herman, Woody (Capitol) NYC, 4/21-27, t; (Apollo) NYC, 4/29-5/5, t; Howard, Eddy (Capitol) NYC, 5/19-26, t

James, Harry (On Tour) MCA; (Casino Gardens) Ocean Park, Calif., 6/8-7/28, b; Jensen, Jens (Shy-Ann) Cheyenne, Wyo., nc; Jerome, Henry (Edison) NYC, h; Jones, Spike (On Tour) MCA; Jurgens, Dick (Aragon) Chicago, Out 5/15, b; (Statler) NYC, 5/16-6/11, h

Kanner, Hal (Statler) Buffalo, b; Kassel, Art (On Tour) GAC; Kaye, Sammy (On Tour) GAC; Kerna, Jack (Stockmen's) Elko, Nev., Out 5/18, b; Keene, Bob (Swan) Hwd., nc; King, Henry (Mark Hopkins) San Francisco, In 5/18, h; Krupa, Gene (Palladium) L.A., Out 5/1, b

LANE, Bob (Teen Town) Rochester, N.Y., Out 6/1, b; LaSalle, Dick (Blackstone) Chicago, h; LeWinter, Dave (Ambassador) Chicago, h; Little, Austin (Bengalair) Oklahoma City, nc; Lombardo, Guy (Riverside) Milwaukee, 5/28-6/1, t; (Radio City) Minneapolis, 6/3-9, t; (Chicago) Chicago, 6/10-23, t; (Waldorf-Astoria) NYC, 7/7-8/3, h; Lombardo, Victor (Paramount) NYC, In 5/11 or 18, t; Long, Johnny (On Tour) GAC

Martin, Freddy (Riverside) Milwaukee, 4/28-5/4, t; (Palace) Youngstown 5/9-11, t; (Circlo) Indianapolis, 5/12-14, t; (Waldorf-Astoria) NYC, 8/4-8, h; Masters, Frankie (Stevens) Chicago, h; Masters, Vick (Silver Spur) Phoenix, Ariz., nc; McDonald, Billy (Thunderbird) Las Vegas, h; McIntyre, Hal (On Tour) GAC; McKinley, Ray (Deshler-Wallick) Columbus, O., 5/6-18, h; Miller, Bill (Statler) Boston, h; Morales, Noro (China Doll) NYC, nc; Mooney, Art (Capitol) NYC, In 4/21, t; Morgan, Russa (Capitol) NYC, In 5/12 or 5/19, t; Morton, Ray (Eddy's) Kansas City, r

Nagel, Freddy (Muehlebach) Kansas City, Out 5/10, h; (Peony Park) Omaha, In 5/27, b; (Riverview) Des Moines, In 5/10, b; Neighbors, Paul (Ansley) Atlanta, Ga., Out 5/1, h; (Claremont) Berkeley, Calif., 7/12-8/21, h; Noble, Leighton (Ambassador) L.A., 4/28-5/28, h; (Claremont) Berkeley, Calif., In 5/24, h

Oliver, Eddie (Mucamba) L.A., nc; Overend, Al (Skyline) Billings, Mont., nc

Owens, Harry (St. Francis) San Francisco, In 6/7, h

Pablo, Don (Palm Beach) Detroit, nc; Palmer, Jimmy (Rice) Houston, Out 5/16, h; Pastor, Tony (Deshler-Wallick) Columbus, O., 4/21-5/4, h; Pearl, Ray (Schroeder) Milwaukee, 5/8-29, h; Ron (Drake) Chicago, h; Petti, Emile (Baker) Dallas, h; Pieper, Leo (Plantation) Houston, Out 4/28, nc; Pruden, Hal (Olympic) Seattle, h

Ragon, Don (Troadero) Evansville, Ind., Out 4/28, nc; (Casino) Quincy, Ill., 5/8-12, nc; Ramirez, Ernie (Morocco) Denver, Colo., nc; Raye, Charley (Del Rio) San Pedro, Calif., Out 7/1, nc; Reed, Tommy (Claridge) Memphis, Out 5/6, h; (Troadero) Henderson, Ky., 5/15-28, nc; Ruhl, Barney (Flame) Duluth, Minn., 4/29-5/28, nc; Ryan, Tommy (Arcadia) NYC, b

Sacasa (Havana-Madrid) NYC, nc; Sanders, Joe (Casino) Quincy, Ill., Out 4/28, nc; Sands, Carl (Oriental) Chicago, t; Scheben, Larry (Jack Tar) Hot Springs, Ark., nc; Scott, William (Ambassador) NYC, h; Short, Curtis (Alamo USO) San Antonio, Out 4/24, b; Snyder, Bill (Sherman) Chicago, h; Straeter, Ted (Palmer House) Chicago, In 5/5, h

Strong, Benny (Lakeside Park) Denver, 5/13-26, h; (Casino) Walled Lake, Mich., 6/10-16, b; (Claridge) Memphis, 7/1-7, h; Stuart, Nick (Claridge) Memphis, 5/7-27, h; Sudy, Joseph (Statler) Detroit, h

Thornhill, Claude (Glen Island Casino) New Rochelle, N. Y., 6/8-23, b; Towne, George (Glen Echo) Glen Echo, Md., Out 4/30, b; Tucker, Orrin (Ballene Room) Galveston, Out 4/24, b; (Aragon) Chicago, 5/21-7/3, h; (Elitch's) Denver, In 8/2, b; (Cavalier) Virginia Beach, Va., 8/26-9/5, h

Walker, Billy (Meadow Acres) Topeka, Kans., b; Waples, Buddy (Thunderbird) Las Vegas, Out 5/3, h; Weeks, Ted (Roosevelt) New Orleans, Out 5/3, b; (Maceo's) Galveston, nc; (Claridge) Memphis, In 7/29, h; Williams, Griff (Lakeside Park) Denver, 6/10-23, b; Winslow, George (Martinique) Chicago, r; Wwever, Dick (Phillips) Hot Springs, Ark., r; Welk, Lawrence (Roosevelt) NYC, Out 5/18, h; (Casino) Walled Lake, Mich., 6/24-30, b; (Elitch's) Denver, In 8/20, b

ZaBach, Florian (Mayflower) Washington, D. C., h; Zelle, Joey (Ritz) Bridgeport, Conn., b

Bal-Blue Three (Plantation) Fresno, Calif., nc

Combos

Abbey, Leon (Harry's) Chicago, nc; Agnew, Charlie (La Salle) Chicago, h; Aristo-Kats (Casino) Auburn, Ala., nc; Armstrong, Louis (State) Cincinnati, 4/21-27, t; (Falcon) Detroit, 5/10-23, nc; Arvin Trio, Mel (Capitol) Chicago, cl

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Gaillard, Slim (Blue Note) Chicago, 4/25-5/1, nc; Glidden, Jerry (Congress) Chicago, h; Gonzaless, Leon (Crown Propeller) Chicago, nc; Gordon Trio (Duluth) Duluth, Minn., h; Graham, Hal (St. George) Brooklyn, h (Modulate to Page 19)

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Ray McKinley returning his band to a progressive kick with Eddie Sauter arrangements and a gradual rebuilding process.

George Moffett has cut out from his personal management deal with Hal McIntyre and joined GAC as a roving representative.

Evelyn Knight has replaced Maggie Whiting on the Tuesday and Thursday evening bits of CBS' Club 15.

Toni Harper, the 12-year-old blues singer, being set for a series of theater and concert dates this spring and summer by the Gale agency.

Vic Damone has bought out his personal management contract with Lou Capone. Settlement reportedly was around \$45,000, payable over five years.

Former Hines, Lunceford, and Buddy Johnson arranger, Lonnie Wilson, has up and enlisted in the U.S. army band.

Gerry Mulligan, baritone in Kai Winding's bunch, still writing for Claude Thornhill.

Al Wilde, of the Gale agency, heads for Paris in June to line up dates there for the Gale stable.

Barbara Belle, formerly with Louis Prima, now head of her own personal management agency, with some music publishing also tosed in.

Tommy Dorsey vocalist Lucy Ann Polk and husband Dick Noel have left TD. Dick has joined Gordon and Vernon Polk's combo in Los Angeles.

Hoagy Carmichael quoted in Chicago paper as saying he had a rough time trying to write bop (Did a song in his shows at the Chicago theater called King Be-Bop's Dream).

Knight records, new west coast indie firm, have signed folk singer Terry Gilkyson for 24 sides, two of which have already been released.

Eddie Kooden, trumpeter, opening a studio in Chicago for trumpet and trombone men. Just got back from Los Angeles where he did radio and movie work.

Neat pic of Patti Page in a Life spread on vocal duets. They liked her disc of Confess where she sang two parts.

Ventura manager Don Palmer's wife expecting. Doc says it could be twins.

Now, the problem is produced as whether to add more saxes or more brass. We prefer adding another trombone before adding a fourth sax.

After the four brass and three saxes, we'd of course add another sax. Our suggestion is to get a tenor man who doubles baritone because the weight of the baritone sax in an ensemble passage always produces excellent results.

The next instrument we would add is another trumpet, giving us an outfit consisting of five brass and four saxes. Next, another sax which would make five and five.

Many other combos are possible and very effective. For example, a brass section consisting of two trumpets and three trombones is good.

Well, next issue, we'll answer a batch of questions, and, following that, we're going to start to give some actual score examples covering the instrumentations that we discussed in the last two issues.

Tommy Dorsey vocalist Lucy Ann Polk and husband Dick Noel have left TD. Dick has joined Gordon and Vernon Polk's combo in Los Angeles.

Piano Accent



Torino, Italy—Jeanine Rotante, of course, sings but only a little. Her forte is the piano, and she recently waxed eight sides for the Italian CETRA label.

Her father was a band leader in Italy and her mother a violinist. She has played long engagements at the Marrakesch in French Morocco and often in Red Cross clubs and other clubs for U. S. servicemen during World War II.

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Many apologies for neglecting the question department, but we want to continue on the subject of band building. We'll get to your queries as soon as possible.

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Combos

(Jumped from Page 17)

Haines, Cyril (Vanguard) NYC, ne Hall, Edmond (Savoy) Boston, h Hayes, Edgar (Ciro's) San Francisco, ne Headliners (Flamingo) Kansas City, ne Herman, Lenay (Congress) Chicago, 5/2-6/26, h Hickman, Chester (New Haven) Chicago, cl Hodges Trio, Freddie (Eau Claire) Eau Claire, Wis., h Holmer, Alan (Astor) NYC, h Hughes, Percy (Snayder's) Minneapolis, ne Hunt, Pee Wee (Air Base) San Antonio, Out 4/26; (Sky Way) Cleveland, 5/8-16, ne

Jacquet, Illinois (Parades) Detroit, 4/29-5/5, t J.J.'s Trio (Echo) Walpole, Mass., Out 5/16, r Jordan, Louis (Adams) Newark, Out 5/27, t; (Royal) Baltimore, 5/8-12, t; (Howard) Washington, D. C., 5/18-19, t

Kane, Arle (Larry's) Tampa, Fla., ne King, Rickey (Red Fox) Lynn, Mass., ne

Lane, Ralph (Pierre) NYC, h Larkin, Ellis (Blue Angel) NYC, ne Leighton, Johnny (De Soli) Savannah, Ga., h Luby Trio, Wayne, (El Comido) Richmond, Ind.

Madrick, Bernie (Rudy's Rail) NYC, ne Manone, Winny (Wingy's) NYC, ne Matthew, Nycola (Plaza) NYC, h Metro-Tones (Forest Park) St. Louis, Out 4/28, h Miles, Dick (Piccadilly) Pensacola, Fla., ne Miles Trio, Wilma (Carpenter's) Pensacola, Fla., r Miller, Max (Hi-Note) Chicago, ne Mills Brothers (RKO) Dayton, Out 4/27, t; (RKO) Boston, 5/6-11, t Mole, Miff (Bee Hive) Chicago, ne Monchito (Ambassador) Chicago, h Munroe, Al (Nestle Inn) Astoria, L. I., N. Y., ne

Nelson Trio, Stan (Melody) Ft. Lauderdale, Fla., cl Novelites (Kentucky) Chicago, Out 5/8, cl

Oliver, Eddie (Moebum) Hwd., ne Ory, Kid (Beverly) Hwd., ne Otis, Hal (Sherman) Chicago, r

Palmer, Jack (Iceland) NYC, r Panchito (Versailles) NYC, h Paris Trio, Norman (Ruban Bleu) NYC, ne Perkins Trio, Bob (Nob Hill) Chicago, cl Phillips Trio, Sonny (49 Club) Pueblo, Colo., ne Pierre, Al (Spruce Grove) Fairbanks, Alaska, ne Pritchard's Korny Klowns, Dave (Jimmy's) Wilkes-Barre, Pa., Out 4/80, ne; (Oakhurst) Somerset, Pa., Out 5/29, r

Quin Tones (Kilbourn) Milwaukee, Out 4/29, h

Ranch, Harry (Falcon) Detroit, 4/19-5/9, ne Ravel, Arthur (Larchmont Lodge) Larchmont, N. Y., ne Rickey Trio, Vic (Hyde Park) Chicago, h Robie, Chet (Cairo) Chicago, cl Russell, Pee Wee (Riviera) NYC, ne

Savage Quartet, Johnny (Wellman) Oklahoma City, h Shaw, Joel (Delmonico's) NYC, h Shaw, Mitt (St. Regis) NYC, h Shearing, George (Cafe Society) NYC, ne Singleton, Zutty (Club 47) Hwd., ne Skylark (Sanson's) St. Louis, ne Spanier, Muggs (Jama Ltd.) Chicago, ne Struttin' Sam (19th Hole) NYC, ne Stylitta (Bon Ton) Bay City, Mich., Out 4/25, ne Sunsetters (Palomino) Cheyenne, Wyo., ne

Three Notes (Crescendo) Bayville, L. I., N. Y., ne Townman (Rosebowl) Chicago, ne Trace, Al (Blackhawk) Chicago, Out 4/26, ne

Traymon, Dolph (Care's) Manhattan, L. I., N. Y., ne Trio Clox (88 Club) Kokomo Ind., Out 4/24, ne; (Clover) Peoria, Ill., In 4/26, ne Tunemixers (Seven Seas) Omaha, Out 5/12, ne Tune Spinners (Vanity Fair) Chicago, cl Turner, Bill (Mickey's) Chicago, cl

Ventura, Charlie (Blue Note) Chicago, 5/28-6/12, ne; (Continental) Milwaukee, 5/18-24, ne Villa, Vincent (Forb Hayes) Columbus, O., h

Ward, Roy (Candlelight) Joliet Ill., cl Williams, Tex (Riverside Rancho) Hwd., ne

Yankovic, Frank (On Tour) MCA

Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Allen, Shorty (181) NYC, ne Belmonts, Harry (Blue Note) Chicago, 5/25-5/31, ne Benna, May (Dixie) Pontiac, Ill., cl Bold, Dave (Town Casino) Chicago, cl Butler, Larry (Three Deuces) Chicago, ne Carroll, Barbara (Pepper Pot) NYC, ne Charles, Billy (VFW) Davenport, Iowa Cobe, Wes (Three Deuces) Chicago, ne Croaley, Lee (Drake) NYC, h Davis, Bill (Wells) NYC, ne Della Penna, Phil (L'Aiglon) NYC, ne Dixon, Ray (Randolph Square) Chicago, cl Gentry, Charley (Tafel) NYC, h Duncan, Hank (Nick's) NYC, h Eberle, Ray (Rendezvous) Philadelphia, Out 5/1, ne; (Olympic) Miami, 5/4-10, t

Eberle, Bob (Towne) Milwaukee, Out 4/28, h Eckstine, Billy (Paramount) NYC, t Frye, Don (Jimmy Ryan's) NYC, ne Gale, Belle (Weylin) NYC, h Gentry, Leroy (No. 10 Theatrical) Chicago, cl Grant, Mel (Key) Chicago, ne Guarnieri, Johnny (L'Aiglon) NYC, ne Heywood, Eddie (Hi-Note) Chicago, ne Hill, Chippie (Jimmy Ryan's) NYC, ne Horne, Lena (Fairmont) San Francisco, Out 5/8, h Hutton, Marlon (Golden Gate) San Francisco, 4/22-28, t Honner, Johnny (Ciro's) Chicago, cl Kallen, Kitty (Beverly) New Orleans, Out 4/28, ne Keyes, Gladys (Trade Winds) Chicago, cl Laine, Frankie (Ambassador) L. A., 4/26-5/23, h

Lutcher, Nellie (Royal Root) NYC, Out 5/4, ne; (Apollo) NYC, 5/8-12, t Manthe, Chick (Old Mill) Deane, O., ne Mason, Olive (Clover) Chicago, cl Miles, Sinclair (Beritz) Chicago, cl Murnan, Orlando (Cairo) Chicago, cl Nanni, Nino (Cairo) Chicago, cl Read, Kemp (Piccadilly) Providence, R. I., cl

Rose, Bert (Riviera) Chicago, cl Ryan, George (Barbizon Plaza) NYC, h Savage, Bob (Croydon) Chicago, h Sullivan, Maxine (Blue Note) Chicago, 4/25-5/1, ne Tate, Norene (Little Casino) NYC, ne Tanner, Tommy (Dyckman) Minneapolis, h

Thaler, Jacques (Armando's) NYC, ne Toffel, Billy (Savoy Plaza) NYC, h Torme, Mel (Capital) Washington, D. C., 4/21-27, t; (Carnival) Minneapolis, 4/28-5/11, ne; (Copa) Pittsburgh, 5/16-22, ne

Quin Tones (Kilbourn) Milwaukee, Out 4/29, h

Ranch, Harry (Falcon) Detroit, 4/19-5/9, ne Ravel, Arthur (Larchmont Lodge) Larchmont, N. Y., ne Rickey Trio, Vic (Hyde Park) Chicago, h Robie, Chet (Cairo) Chicago, cl Russell, Pee Wee (Riviera) NYC, ne

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Yankovic, Frank (On Tour) MCA

Zarin, Michael (Waldorf-Astoria) NYC, h

Tucker, Sophie (Charles) Baltimore, ne Tyler, Ann (Marquis) Houston, cl Vaughan, Sarah (Ciro's) Hwd., Out 5/5, ne; (Bop City) NYC, 6/16-7/27, ne Walter, Cy (Drake) NYC, h Waters, Ethel (Chesterfield) Des Moines, 4/28-5/4, ne Watson, Paula (Adams) Newark, 4-31-27, t; (Royal) Baltimore, 5/8-12, t; (Howard) Washington, D. C., 5/18-19, t Wharton, Step (Orchid) Springfield, Ill., ne Wilson, Garland (Little Casino) NYC, ne Wilson, Julie (St. Regis) NYC, h Winston, Ed (Winston's) NYC, ne



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San Diego Packs Les Brown Dances

San Diego—The Les Brown band, still riding high on the strength of its hit, *I've Got My Love to Keep Me Warm*, drew some 2,300 persons into Pacific Square here recently, largest crowd since New Year's Eve, when the same band drew another full house.

Don Kramer, band manager, has dates lined up for the band at the Civic auditorium in Pasadena, Rendezvous ballroom in Balboa, and the Policemen's ball in San Diego. And as soon as the Bob Hope show leaves the air for the summer, Brown will take the band on a string of one-niters across the country. The tour will last from June 8 to Sept. 12.

Others Draw, Too
Recent one-niters spotting Carmen Cavallaro and Russ Morgan at Pacific Square drew excellent crowds.

Jimmy Zito and his 13-piece band suddenly had to move out of the Paris inn, downtown dance spot, when it was shuttered. Plans were to remodel the spot by the end of last month and bring Zito back.

Ex-James sideman Tommy Jones and his eight-piece band are playing at Sherman's, State street spot. —Jack Bahl

PIANO SECRETS!

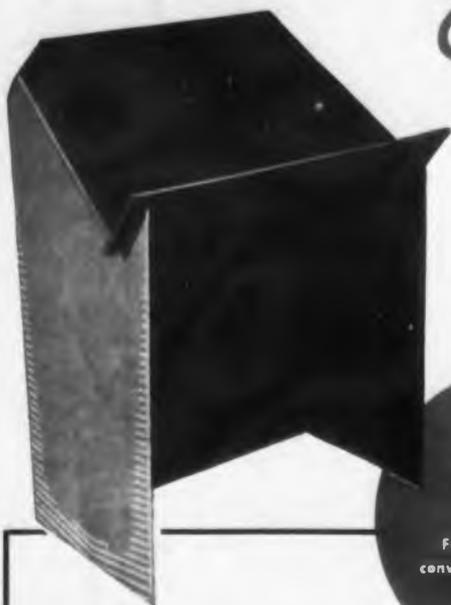
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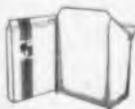
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Figs Could Learn From Boppers

(See Page 2)

★ ★ ★

On The Cover

**Connie
Haines**

25

FORBURN, N.J.

